# ARCHITECTURE TOSCANE

OU

# PALAIS, MAISONS

Et Autres Édifices

# De La Toscane

MESURÉS ET DESSINÉS

PAR A. GRANDJEAN DE MONTIGNY ET A. FAMIN

ARCHITECTES

ANCIENS PENSIONNAIRES DE L'ACADÉMIE DE FRANCE, A ROME

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Reprinted With a Preface and Description of Plates

By JOHN V. VAN PELT, F. A. I. A., A. D. G. F.

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THE LIBRARY OF ARCHITECTURAL DOCUMENTS

Volume I

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# THE LIBRARY OF ARCHITECTURAL DOCUMENTS

DRAWINGS of the best examples of the architecture of the past are indispensable in the practice and in the study of architecture. However, the books of plates containing such drawings are so costly that many architects are obliged to work under the handicap of an inadequate library and most draftsmen and students must depend entirely upon the book in the office or school, when they might derive much inspiration and development from studying such books at their leisure.

Knowing this condition and having found that the plate pages from old works on architecture published in PENCIL POINTS are appreciated by a large number of readers, the publishers of PENCIL POINTS have begun the publication of a series of reprints of old books of architectural plates under the general title of "The Library of Architectural Documents," with the purpose of making this material available for every one at as moderate a price as is consistent with a satisfactory presentation of the matter, not costly publications of limited appeal but a practical working library.

This reprint of "Architecture Toscane" is the first book in "The Library of Architectural Documents." Here all of the one hundred ten plates of the original edition, first published in Paris in 1815, are reproduced with the greatest care and faithfulness. The table of architects and their works and the table of contents in French have been reproduced, but in place of the French preface and description of plates this reprint is provided with a preface and description of the plates in English.

The second volume in "The Library of Architectural Documents" will be "D'Espouy, One Hundred Selected Plates from Fragments D'Architecture Antique," which is now on the press.

These will be followed by other volumes, rounding out the series into a reference library embracing a wide range of the best material presented in such a way as to meet the requirements of the architectural profession.

# PREFACE AND DESCRIPTION OF PLATES

GRANDJEAN DE MONTIGNY AND A. FAMIN were disciples of Percier and Fontaine. Inspired by the publication of the "Palais et Maisons de Rome," they followed the example of these masters and in their work illustrating Palaces, Villas and other Buildings of Tuscany surpassed them, if that were possible, in the accuracy of their measurements and the care and fidelity with which they portrayed the most minute details. Famin withdrew from the work after the twelfth of the eighteen parts had appeared and the publication was completed by Grandjean de Montigny alone.

The drawings were made in the scale of the French foot of the period—about 1815—which equalled 11 3/12 English inches. The French toise equalled six French feet. Nearly all of the plates have a scale of metres engraved on them as well as the scale of French feet or toises.

The first plate of each part, or "Cahier," was a frontispiece grouped with a masterly sense of composition. Its elements were line drawings of actual examples of the style under consideration or of classical elements seen in the Italian museums of that day. To understand the plan of the work it must be borne in mind that cities of Italy that flourished at the same time were as different in their architectural expression as were widely separated periods of the Renaissance in Rome or even in Tuscany itself. Florence astonishes us by the massive blocks of stone that turn the palaces of its most magnificent nobles into fortresses, while many of the monuments of Pisa, Pistoja and Arezzo are garbed with a delicacy and charm that seems to make small matter of the jealous hate of dukes or the mad fury of the mob.

The volume contains an interesting chronological table of the architects with their birthplaces and references to the plates depicting their work.

The first plate, frontispiece of Cahier I, shows the entrance door of the Palazzo Vecchio at Florence with two colossal figures, that of Hercules and Cacus on the right by Baccio Bandinelli, 1522, the other, that of David, by Michael Angelo, 1504. The equestrian statue by John of Bologna, partly hides in this view the large fountain by Bartolommeo Ammanati, in the center of which is a colossal statue of Neptune.

The Pitti palace and Boboli Gardens are found on plates 2, 3, 4, 5, 6, 7, 8 and 61. The palace was begun by Filippo Brunelleschi about 1435. Luca Fancelli was placed in charge of construction, but the designs for the completion of the main building are those of Ammanati, while Giulio Parigi and Alfonzo Parigi are responsible for the two wings on either side. About the middle of the Seventeenth Century the Boboli Gardens were begun from designs of Nicolo Braccini and continued by Buontalente, who is responsible for the grotto, while the Isola Bella, plate 8, is the work of Giorgio Vasari. John of Bologna was the sculptor.

In the frontispiece of Cahier II, plate 9, and in plate 10, is shown the tomb of Carlo Marsupini by Desiderio da Settignano, about 1485.

The Pazzi Chapel, plates 11, 12, 13 and 82, was designed by Brunelleschi in 1420. The figures of the evangelists in the pendentives and the vault, frieze and medallions of the vestibule are in colored terra cotta by Luca della Robbia, and the sculpture by Donatello.

Plate 14, frontispiece of Cahier III, contains details taken from the museums and from some of the Florentine churches. The column decorated with arabesques is in the church of San Pancrazio, the tomb it supports in Santa Croce, while the cornice with its lion heads comes from the interior of the Loggia de' Lanzi and the frieze above it from one of the columns of the Palazzo Vecchio.

The Palazzo Strozzi is represented by plates 15, 16, 17 and 18, while details of the base and iron work appear at the left of plate 19. It was begun in 1489 by Benedetto da Maiano and finished by Simone Pollajuolo, called Cronaca. The internecine strifes of the period are responsible for its rugged character.

The Palazzo Rucellai, plates 21 and 22, was begun in 1460 and designed by Leo Battista Alberti.

Two charming little palaces are shown on plate 23, but their authors are not given.

The Palazzo Pucci and the Palazzo Orlandini follow on plate 24. The former is attributed to Paolo Falconieri.

The Archbishop's palace, plate 25, was very old when it was burned in 1533. It was rebuilt and enlarged about the middle and latter half of the Sixteenth Century from designs by Gio. Antonio Dosio.

Plate 26 is another frontispiece. All the classic details shown are taken from the Museum of Florence, except the gold mounted

amber candelabrum, which is part of the treasure of the Palazzo Vecchio.

The Palazzo Cocchi, plate 27, is attributed to Baccio d' Agnolo. Originally the heavy second-story arches formed an open loggia.

The Palazzo Guadagni, plate 29, has sgraffito decorations and its similarity to the Palazzo Nicolini makes reasonable the presumption that it was designed by Brunelleschi. Bartolommeo Ammanati designed the Palazzo Giugni, plate 30. On plate 31 is shown the Podesta, which preceded the two palaces just described, by some three hundred years, and is said to have been built by Lapo or Jacopo in 1250 although other authorities hold that Organa also was engaged upon the work.

The Palazzo Vecchio, plates 1, 20, 32, 37, 77 and 78, is also of early date, for it was begun in 1298 by Arnolfo di Lapo (not Lapo or Jacopo the architect of the Podesta). Michelozzo Michelozzi restored it in 1450, replacing the old brick columns of the court with stone. These columns were richly decorated with white stucco on a gold background and the porticos were ornamented with colored arabesques by Marco Marchetti or Marco Marcucci da Faenza in 1565, at the time of the marriage of Pietro Francesco de' Medici with the archduchess of Austria. Meanwhile Cosimo de' Medici, who took up his residence at the Palazzo Vecchio in 1538, had commissioned Giorgio Vasari to restore and embellish the council hall. The balcony of this hall is, however, the work of Baccio Bandinelli and Giuliano da San Gallo. Ammanati made drawings for another balcony opposite the first, but the design was never executed.

Raffaello d'Urbino made the drawings for the Palazzo Pandolfini, plates 33, 34, 35 and 36, and Gio. Francesco Aristotile began the construction. After his death, in 1530, Bastiano Aristotile, his brother, completed the building.

The frontispiece to Cahier VII, plate 38, contains sculptural details of the Fifteenth Century. The arabesque panel is in marquetry from one of the chapels of Santa Maria Novella.

Plates 39, 40, 41, 42 and 43 show the Palazzo Riccardi, originally the Medici. It was designed by Michelozzo Michelozzi, who competed with Brunelleschi in making drawings for it. The construction took place between 1430 and 1433. The grand staircase was built about 1660 by Gio. Batista Foggini at which time this palace became the property of the Riccardi family who added the Palazzo Lorenzino Medici to it, extending the facade in the same style from the tenth bay. The windows in the first-story arches are attributed to Michael Angelo. As in the Strozzi, we find a reflection of the turbulence of the times in the ruggedness of the architecture.

The Palazzo Giacomini, plate 45, would seem to be a copy of the Bartolini, see plate 63.

The Palazzo Ugoccioni, plates 46 and 47, is attributed to Palladio. Unfortunately it was never completed and the projecting cornice has been set immediately on the architrave. The first floor is in stone, the balustrade in marble, while the capitals, upper cornices and window casings are in terra cotta. The details show extreme delicacy and refinement.

The architect of the Gherardesca, plates 48 and 49, was not known to de Montigny. It was built in 1470 for Bartolommeo Scala, secretary of the Republic and distinguished historian, and the beautiful character of the plan indicates that this palace was the work of one of the ablest architects of Scala's time. The bas-reliefs and spandrels of the court are in bronze. The coffered vaults are in white stucco.

Plate 50, another fronstispiece, contains a white marble fireplace in the Palazzo Gondi, by Giuliano da San Gallo.

Plates 51, 52, 53, 54 and 55 depict the Palazzo Gondi, designed by Giuliano da San Gallo. It was begun in 1490 and was to have been larger, but the death of Giuliano Gondi brought the work to an end.

The frontispiece of Cahier X, plate 56, is composed of old fragments including Fifteenth Century details. In the distance is a view of the Villa Palmieri.

Plate 57 is of the "New Market," begun in 1547 by Bernardo Tasso. Buontalente cut two staircases in the piers at the corners of the building to provide access to the upper floor used for the preservation of the records of the market.

The court and details of Palazzo Roberto Strozzi are shown in plates 58 and 59. The palace was planned by Vincenzo Scamozzi, but the court was the work of Ludovico Cardi, called Cigoli. The detail is unusually beautiful and pure.

In 1787, Giuseppe Manetti designed the casino of the Cascine, plate 60. The facade of the casino itself is of brick and stone, the stables almost entirely of brick.

The fragments grouped in the frontispiece to Cahier XI, plate 62, were taken from the Florentine museum. The bas-relief of the bronze pedestal is by Lorenzo Ghiberti.

Plates 63 and 64 show the Palazzo Bartolini

designed in 1520 by Baccio d'Agnolo. The text referring to plate 63 states that Baccio d'Agnolo was the originator of the treatment of doors and windows with columns, entablatures and pediments and that this treatment caused much criticism to which the architect responded by placing over the door of the Palazzo Bartolini "Carpere promptius quam imitari." The upper gallery upon the court is of wood and is set back to give more light to the lower stories.

The first of the churches, San Pancrazio, shown in plate 65 (on the left) was begun before 1078, and restored in 1752. The second church, Santa Magdalena del Pazzi, was begun in 1410 and the cloister added later by Giuliano da San Gallo. The third church, San Michele, was begun in 1604 from the designs of Matteo Nigetti, whose many interests caused him to give to its building so little attention that he was supplanted by Gherardo Silvani.

The Chiesa della Annunziata, plate 66 (see also the frontispiece, plate 74), was founded in 1262 and has been much changed. Its choir was designed in 1452 by Alberti while Luca Fancelli was commissioned to carry out the work. The large cloister was by Cronaca. On the Piazza, at the right of this plan, is the famous portico of the Hospital of the Innocents (marked D and E) built from the drawings of Brunelleschi between 1421 and 1444. The portico on the left of the square (marked "D") was designed by Antonio da San Gallo in imitation of Brunelleschi's portico. The portico marked "F" is by Gio. Caccini, 1601.

San Miniato, plates 67, 80 and 84, was built as a basilica by Charlemagne in 776, but it was entirely rebuilt in its present style in 1013. The fine windows at the back of the church are closed by translucent marble.

The frontispiece to Cahier XII shows a number of fragments taken from the museums and churches of Florence.

Plates 69, 70, 71 and 72 depict the Palazzo Niccolini. Brunelleschi was the architect and the peculiar shape of the site forced him to place the entrance door off axis. The projecting roof of the street front is particularly interesting.

The hospital of San Giovanni was founded about 1400, but the vestibule shown in plate 73 dates from the end of the Seventeenth Century and is attributed to Carlo Andrea Marcellini.

The frontispiece, plate 74, contains a tomb from the Chiesa della Annunziata, a bronze group of Judith by Donatello taken from the Loggia de' Lanzi, a column surmounted by an eagle from the Cascine, a frieze of children from the Palazzo Vecchio, a baptismal font from the Santa Trinita and, in the background, the ogive-pierced wall of Santa Maria Novella.

Plates 44, 75 and 76 show the Chiesa di San Spirito, and 75, the plan of the Augustine convent. The plan of the church is by Filippo Brunelleschi, but it was finished in 1470, twenty years after his death. The vestibule, plate 44, is marked "G" on the plan and was by Andrea Contucci da Monte Sansovino, while the sacristy is attributed to his master, Cronaca. The cloister next to the church, marked "J" on the plan, was built by Alfonzo Parigi, the second cloister, "M" by Bartolommeo Ammanati in 1564. The ciborium and high altar are the work of Caccini.

On plate 77, to which reference has already been made, and on plate 79, are drawings showing the Uffizi, the palace now containing the major portion of the Museum of Florence. It was begun in 1561 by Giorgio Vasari and finished after his death in 1574 by Alfonzo Parigi.

At the left of plate 77 and through the door of the Palazzo Vecchio, plate 78, is shown the Palazzo Cimenesi. This palace was built by Giuliano da San Gallo for his personal use.

Plate 80 shows a wall with mosaics from San Miniato, an entablature and column from the chapel of the Pitti Palace and a lectern and bishop's throne of walnut from the Cathedral of Pisa.

The plan of the Certosa near Florence on the Siena road is the subject of plate 81.

Plate 82 shows the door in the cloister of the convent of Santa Croce. The Pazzi Chapel, plates 11, 12 and 13, is on this cloister. The doors shown in the doorway do not belong to it but to the door of the Pazzi Chapel.

The hospital of San Paulo de' Convalescenti, plate 83, was founded in 1221 but much expanded at later dates. The charming facade is by Filippo Brunelleschi. One of the terra cotta medallions bears the date 1451, but that may only indicate the year in which they were placed there by Andrea della Robbia. The plan and elevation of the fish market by Giorgio Vasari, and the plan of the Palazzo Zanopucci and of another small palace are on this plate.

On plate 84 are the plans of five churches. Santa Maria del Fiore was begun in 1298 from the designs of Arnolfo di Lapo, but Filippo Brunelleschi began the dome in 1420. He died in 1444, at which time the vault was enclosed, although the church was not entirely

finished till 1472. Santa Maria Novella was begun in 1279 by Fra Sisto and Fra Ristoro and finished in 1350 by Fra Giovanni. A facade built under the direction of Leo Battista Alberti was completed in 1477 and Vasari is credited with the altars on either side of the church. San Lorenzo was begun in 1425 from drawings by Brunelleschi. The Prince's Chapel is by Michael Angelo. The "Church of the Angels" is unfinished. The original drawings by Brunelleschi can be seen in the monastery. Plate 85 shows the Loggia de' Lanzi begun in 1356 by Andrea Cione Orgagna.

The frontispiece, plate 86, contains a bronze fountain from the gardens of the Villa Petraia near Florence.

The plan on the left of plate 87 is of a small palace at Castiglioncello.

Plate 88 is of a chapel in Sienna built during the end of the Fifteenth Century from the drawings of Francesco di Giorgio. This architect was a pioneer of the Renaissance.

Plates 89, 90 and 91 show the Palazzo Piccolomini at Sienna. It was built in the early years of the Sixteenth Century and is attributed to Francesco di Giorgio.

The frontispiece, plate 92, is made up of details from Sienna. The fountain of the Piazza del Campo was begun in 1334 under the direction of Giacomo Vanni di Ugolino and finished in 1342. The sculpture was executed in 1418 by Giacomo della Quercia and was so much appreciated at that time that he was called delle Fonte. The baptismal font at the left of the foreground is also his. The marble bench on the right is one of those from the Loggia of Pope Pius II, see plate 95.

On plate 93 are the plans of two palaces. That of the Sergardi family was constructed about the beginning of the Fifteenth Century. It was restored in 1780 by Paolo Posi who built two galleries, used as conservatories, on either side of the second court.

The Palazzo Spannocchi, plate 94, was built in 1472 from drawings by Francesco di Giorgio. The Loggia of the Pope, plate 95, is also by Francesco di Giorgio and dates from 1460. Another of his designs is the small brick and terra cotta house in Sienna, shown on plate 96, and is of the date of 1460. The sacristy of the Cathedral of Sienna, plate 97, was built in 1450.

Details from Volterra are grouped in the frontispiece to Cahier XVII, plate 98.

The house of the Via del Corso in Siena, plate 99, is brick with a terra cotta cornice. The base and impost courses are in stone and the sculptured motive and its frame in marble. It is attributed to Baldassare Peruzzi.

The Chiesa della Pieve at Arezzo was rebuilt on an old foundation by Vasari. That of the Nunziata is attributed to Antonio da San Gallo, while the hospital of Arezzo would appear to be of the end of the Fifteenth Century. These are all shown on plate 100.

The Chiesa della Madona delle Grazie, plates 101 and 102, is situated about a mile from Arezzo and was built toward the end of the Fifteenth Century by Benedetto da Maiano. The crowns and arabesques between the arches are of colored terra cotta by Andrea della Robbia.

Plate 103 gives a perspective view of the Palazzo Communale. It is of brick and stone and would seem to be of the Thirteenth Century. The council hall was begun in 1327 from the designs of d'Agostino and d'Agnolo and later they built the tower which is at the corner of the palace.

The eighteenth frontispiece, plate 104, contains classic and Fifteenth and Sixteenth Century details, the latter from the museum at Volterra. The gallery in the background is a conception of the authors of the book.

Plate 105 shows the Church of Santa Maria del' Umilta designed by Ventura Andrea Vitoni di Pistoia, originally a carpenter. It was begun in 1509. The roof was not on when the architect died and in 1561 Vasari was ordered by Cosimo de' Medici to complete the building. He changed the original design somewhat, probably not to its advantage.

The plan of the main square of Livorno, plate 106, is attributed to Alessando Pieroni. It is of the early Seventeenth Century. The open atrium of the cathedral and the Ducal Palace are somewhat later and by Antonio Cantagallina.

The plan of the "New Venice" at Livorno, plate 107, was laid out and built by the engineer Santi. One of these canals connects Livorno with Pisa.

The Campo Santo of Pisa, plates 108 and 109, was begun in 1218 and finished in 1283 by Giovanni da Pisa. The facade is of black and white marble and the roof of sheet lead.

In making this résumé of de Montigny's preface, Italian names have been used as more consonant with present day English custom. Of necessity the inscriptions on the plates remain French but there should be little difficulty in correlating the two. After all the exquisite charm and accuracy which give the book its great value can be appreciated without the aid of any language.

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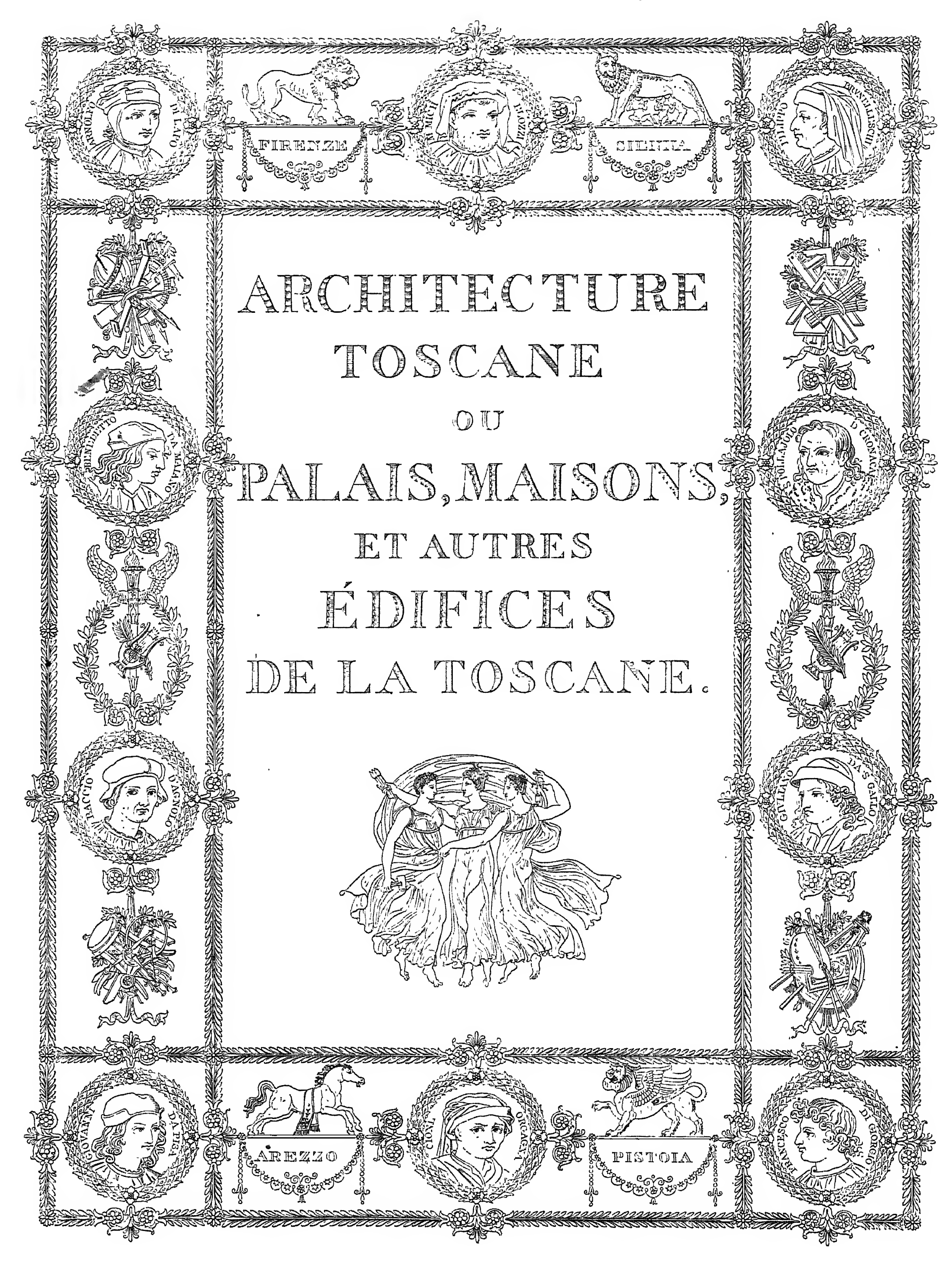
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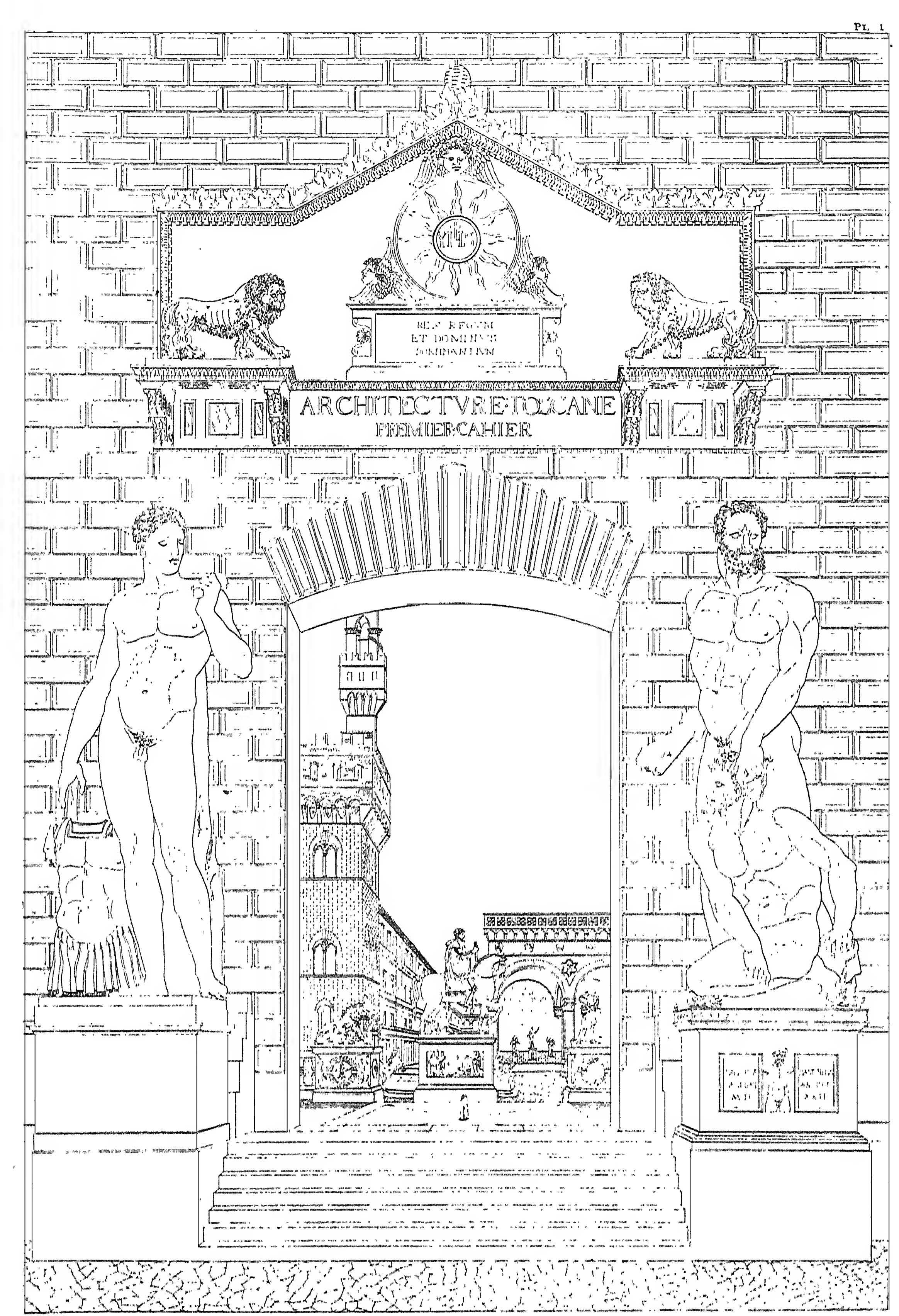



# ARCHITECTURE TOSCANE

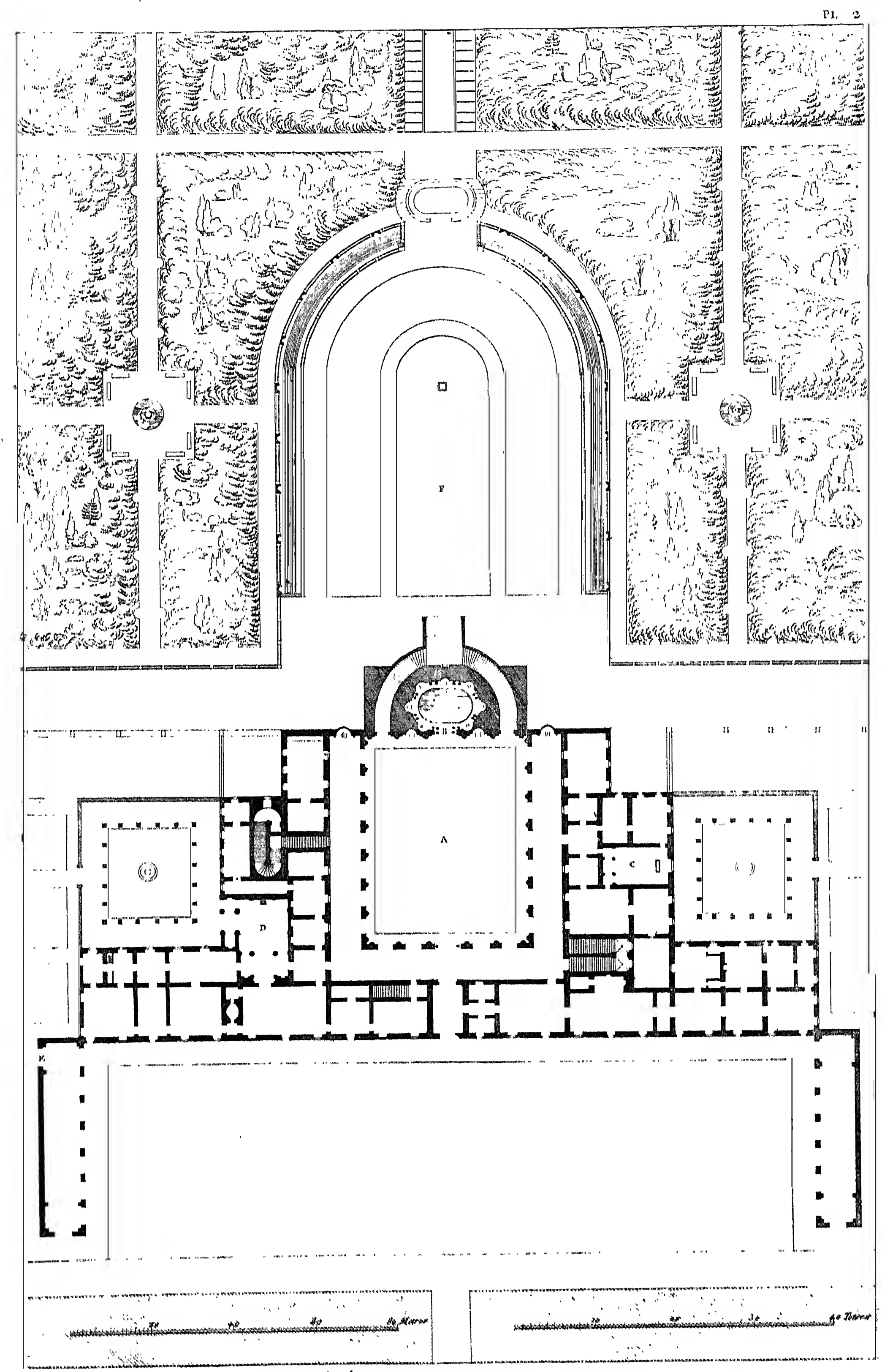
OU

# PALAIS, MAISONS, ET AUTRES ÉDIFICES DE LA TOSCANE.

L'AN MDCCCXV.



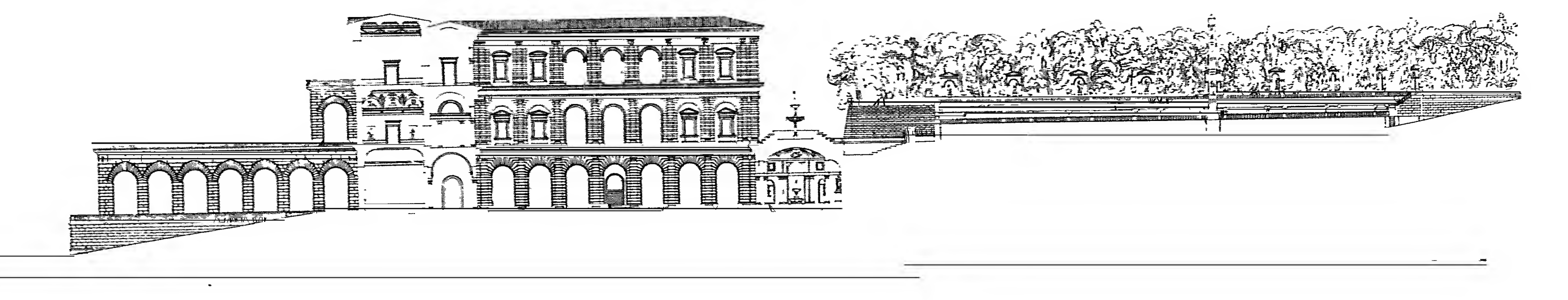

VUE DE LA PORTE DU VIEUX PALAIS ET DE LA PLACE DU GRAND DUC A FLORENCE



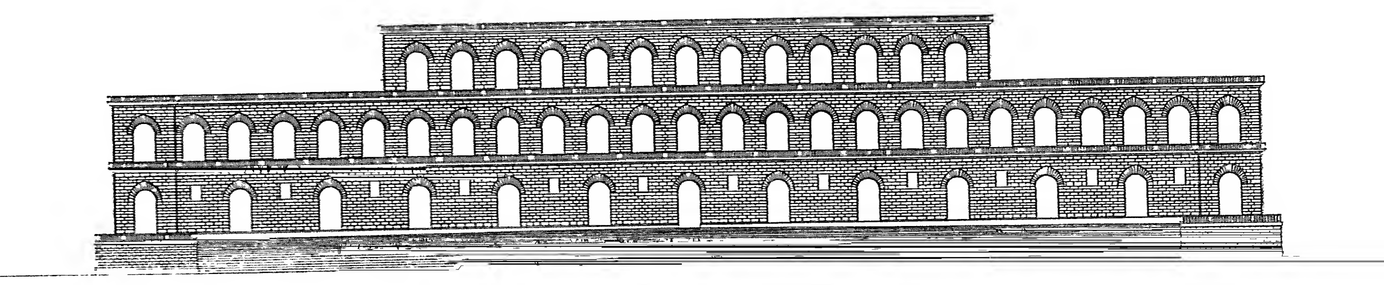

PLAN GÉNÉRAL DU PALAIS PITTI A FLORENCE

A Grande cour
B Grotte
C Chapelle
D Petite Cour
E Entrée publique des Jardins
F Amphitheatre

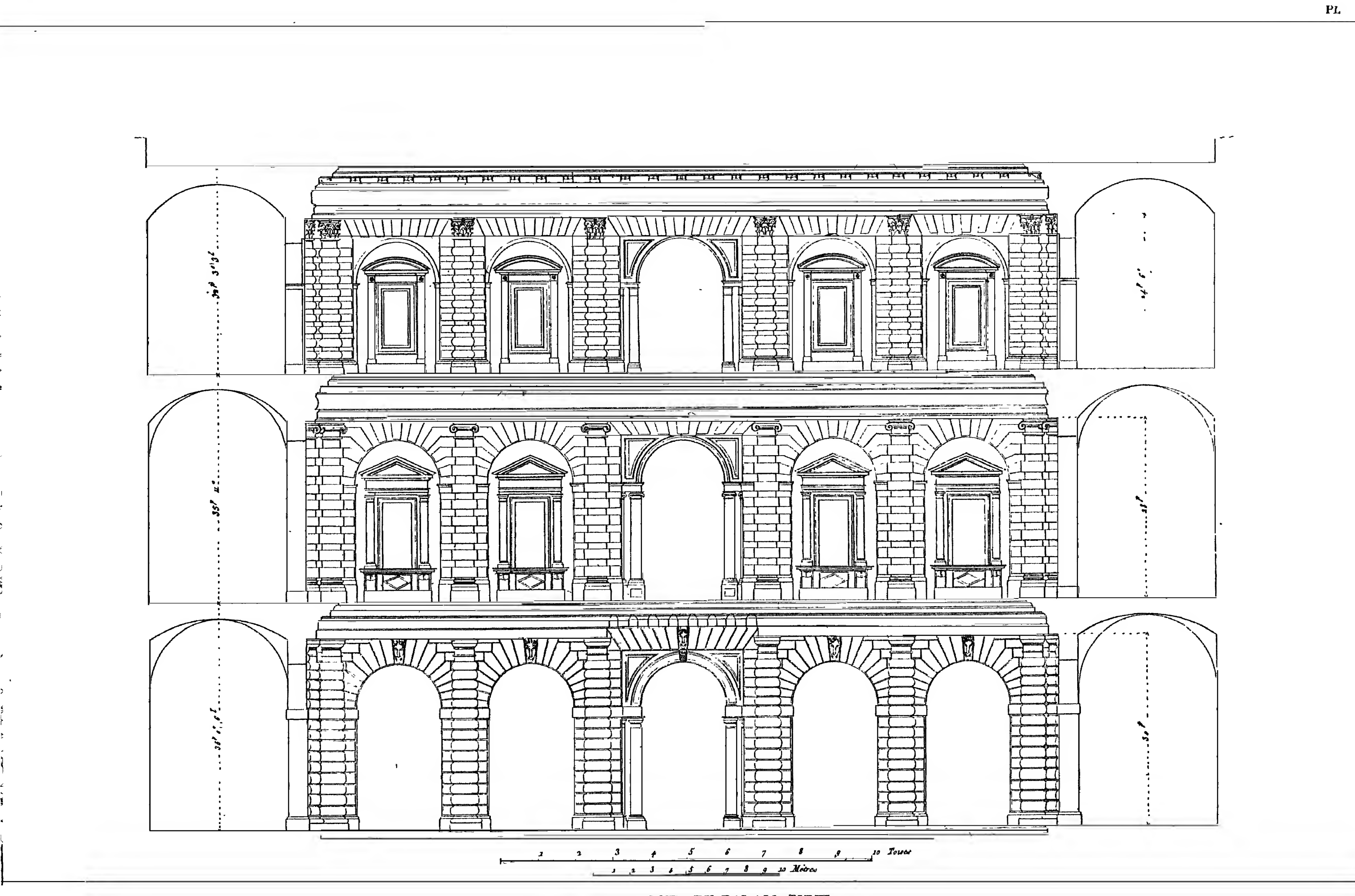
COUPE DU PALAIS PITTI.



FAÇADE GEOMETRALE DU PALAIS PITTI-A FLORENCE

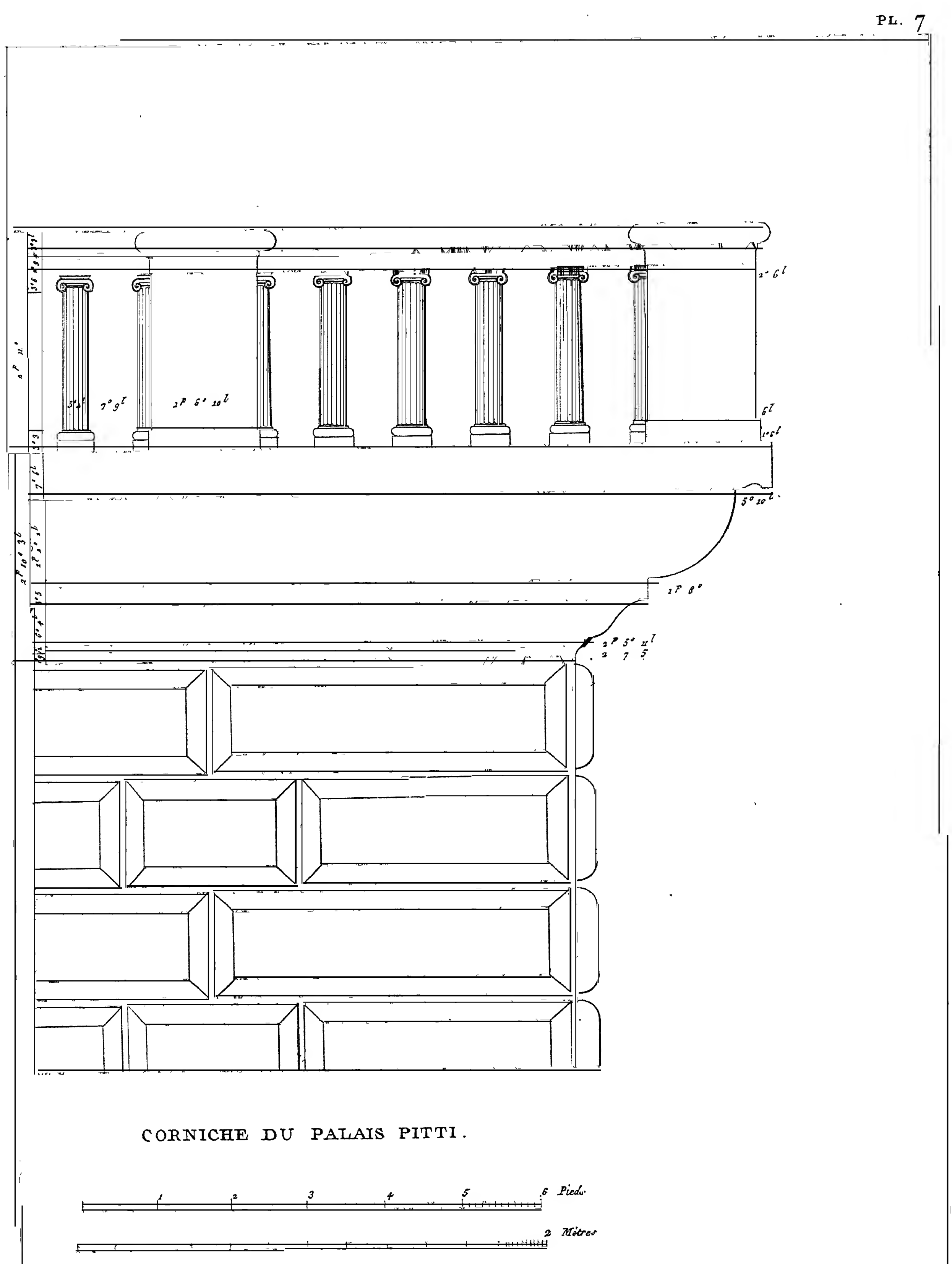


PARTIE DETAILLÉE DE LA FAÇADE DU PALAIS PITTI.

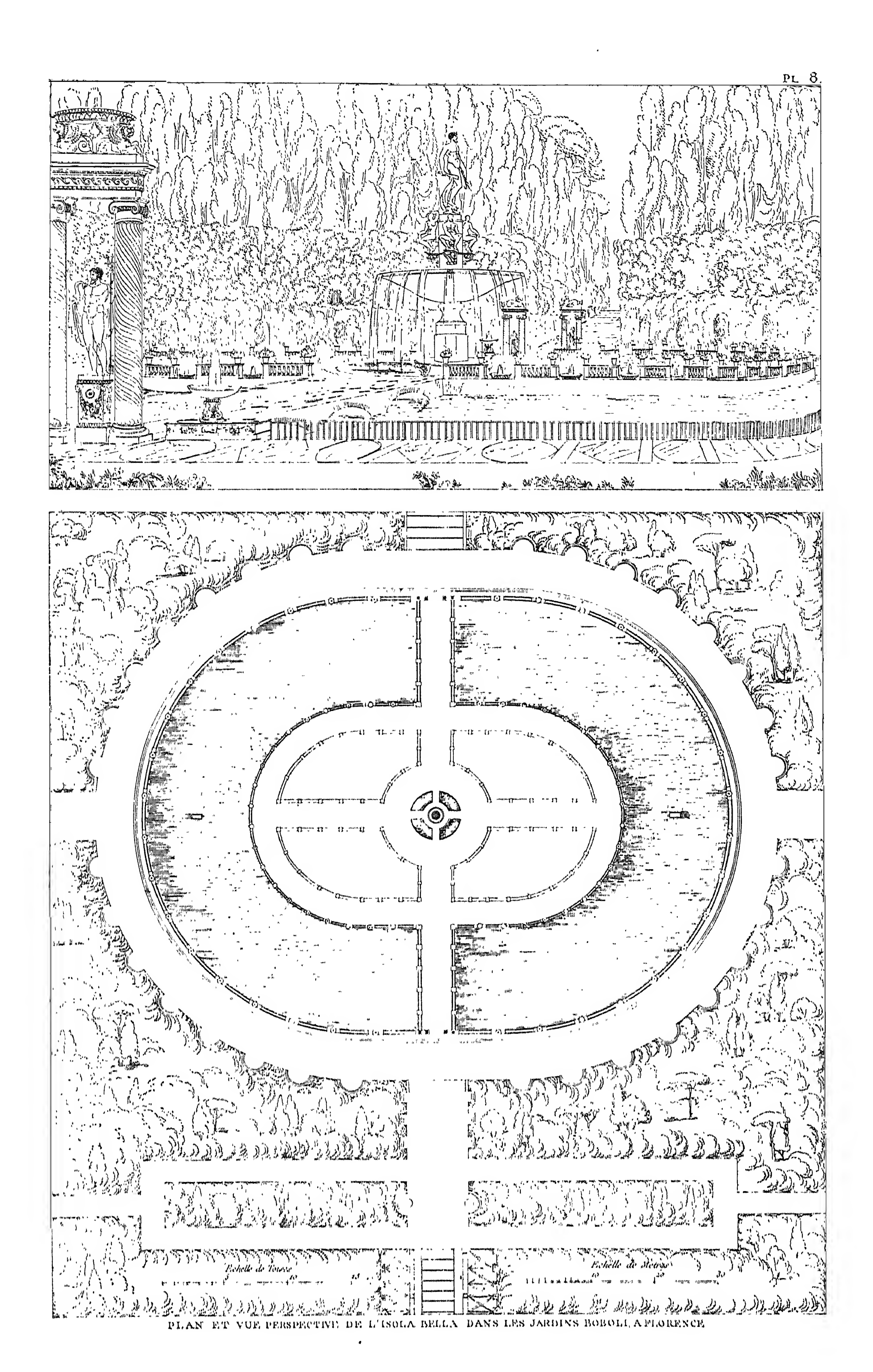



COUPE DE LA COUR DU PALAIS PITTI

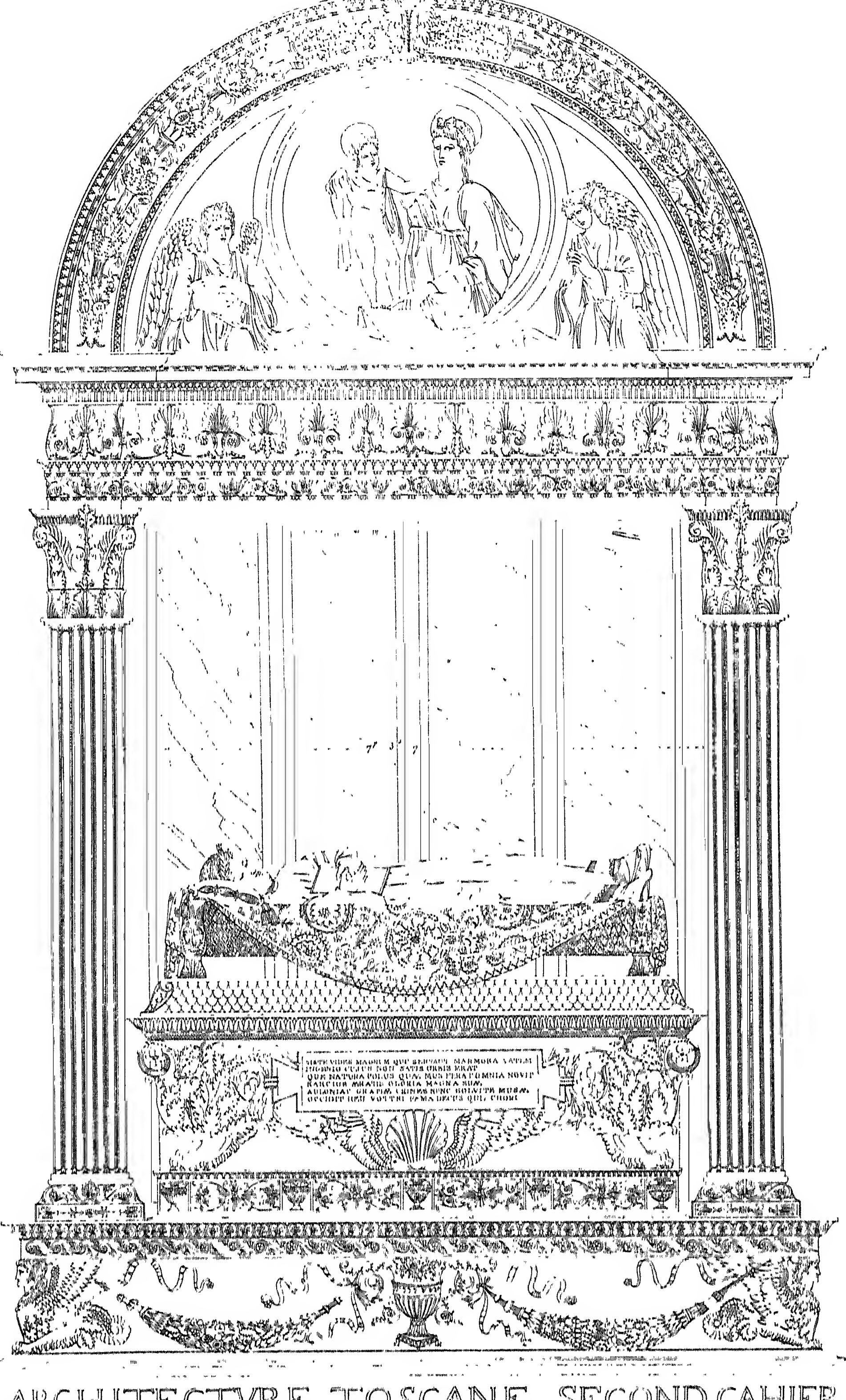
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CORNICHE DU PALAIS PITTI.




PLAN ET VUE PERSPECTIVE DE L'ISOLA BELLA DANS LES JARDINS BOBOLI, A FLORENCE

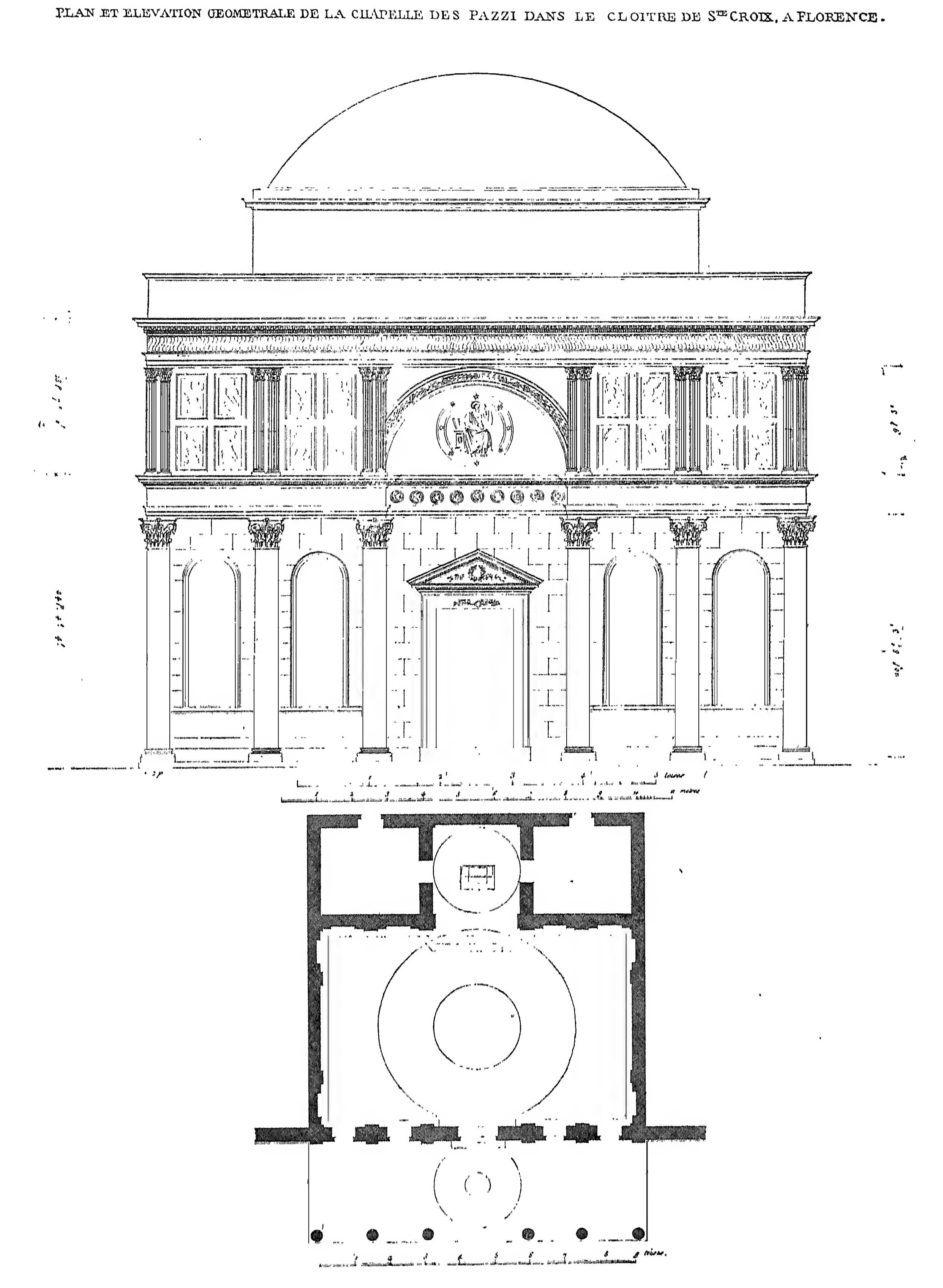

ARCHITECTVRE TOSCANE SECOND CAHIER

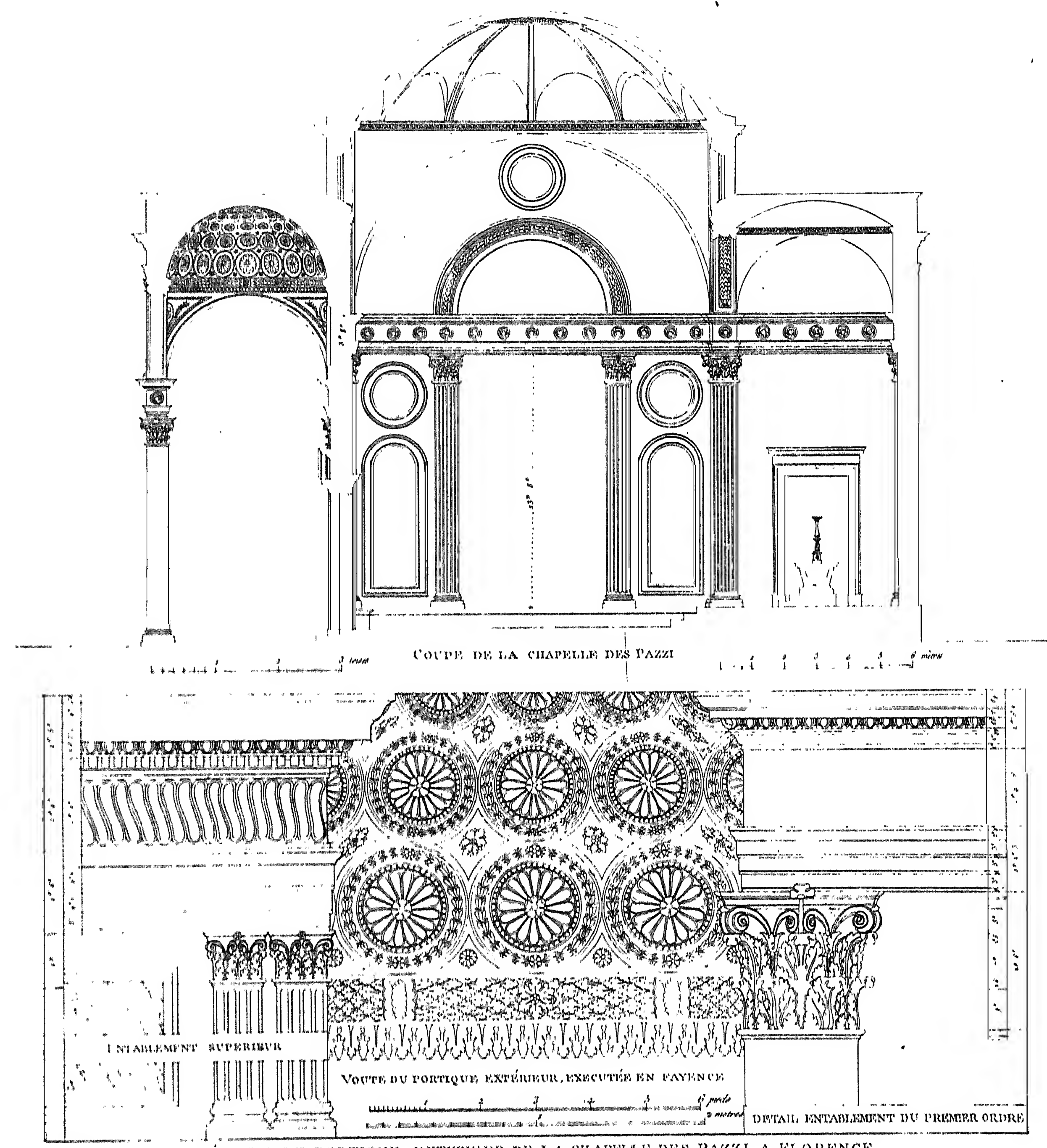
DETAIL DU TOMBEAU
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DANS L EGLISE STE CROIX
A FLORENCE.

Echelle de l'Entablement — 1 Pied

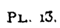
Echelle du Sarcophage — 2 Pieds

PLAN ET ELEVATION GEOMETRALE DE LA CHAPELLE DES PAZZI DANS LE CLOITRE DE S^TE CROIX, A FLORENCE.

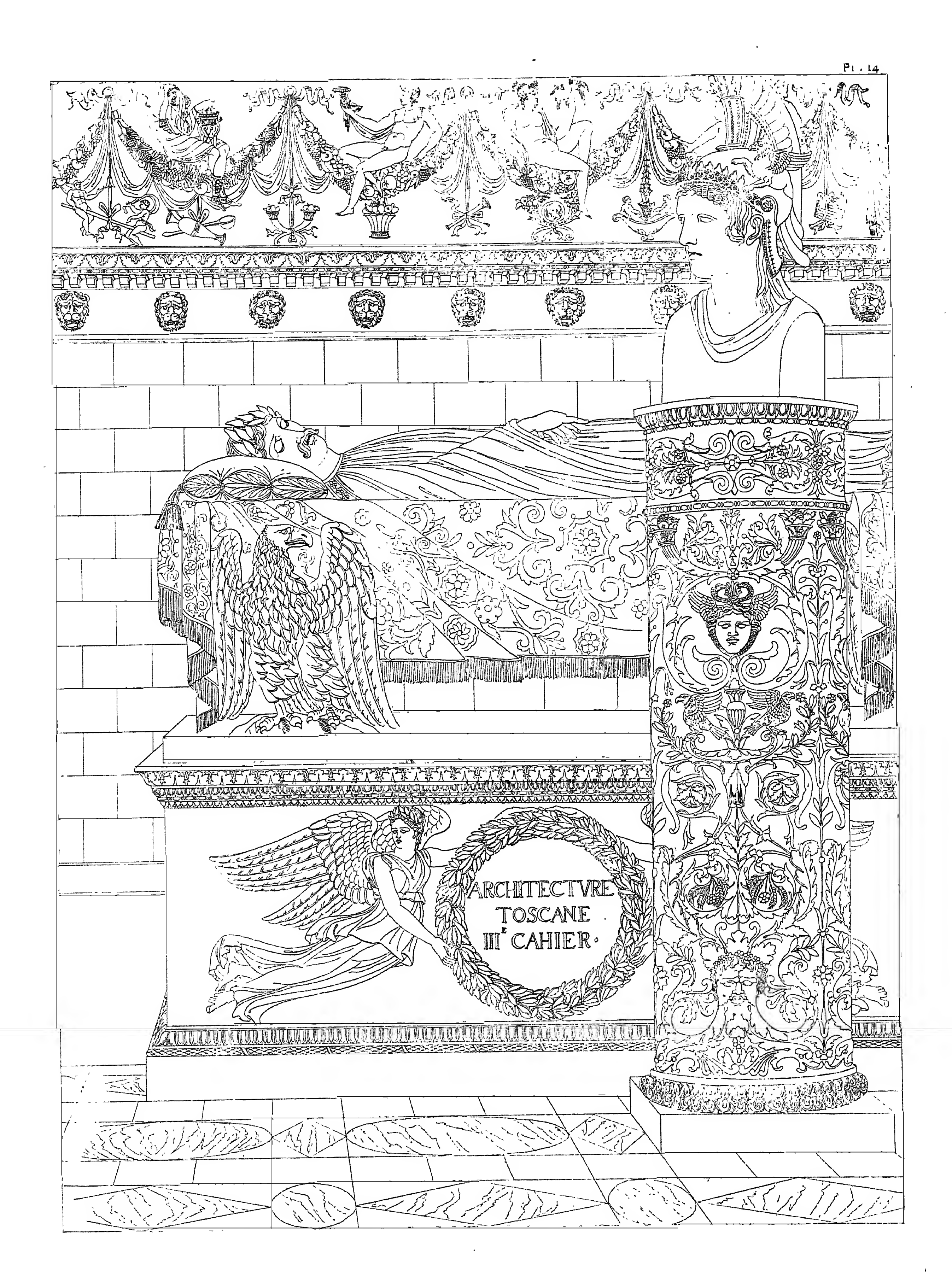




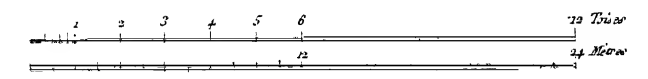

Détails du portique exterieur de la chapelle des Pazzi a Florence.



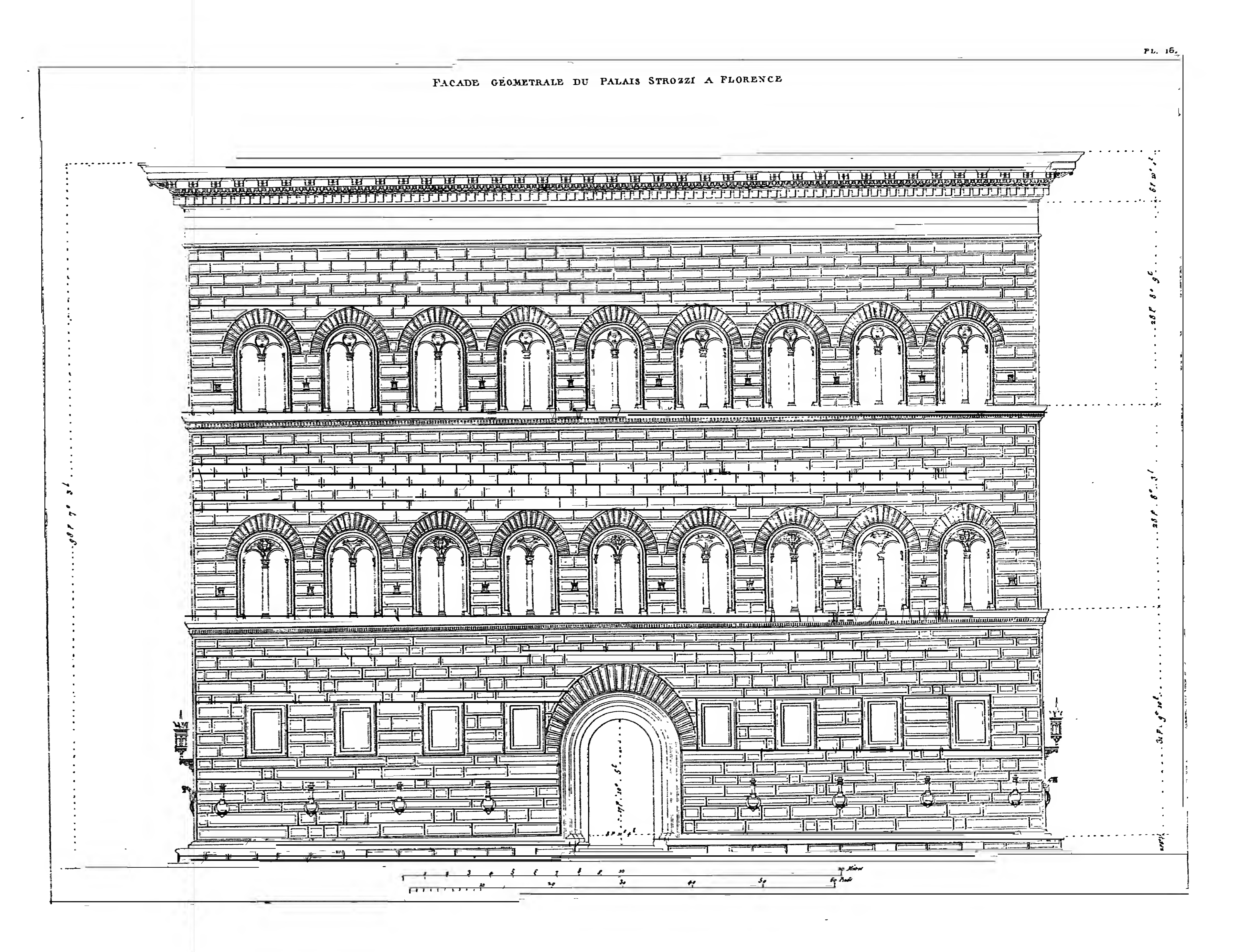

VUE PERSPECTIVE DE LA CHAPELLE DES PAZZI DANS LE CLOITRE SAINTE CROIX, A FLORENCE.


ARCHITECTVRE
TOSCANE
III.e CAHIER.

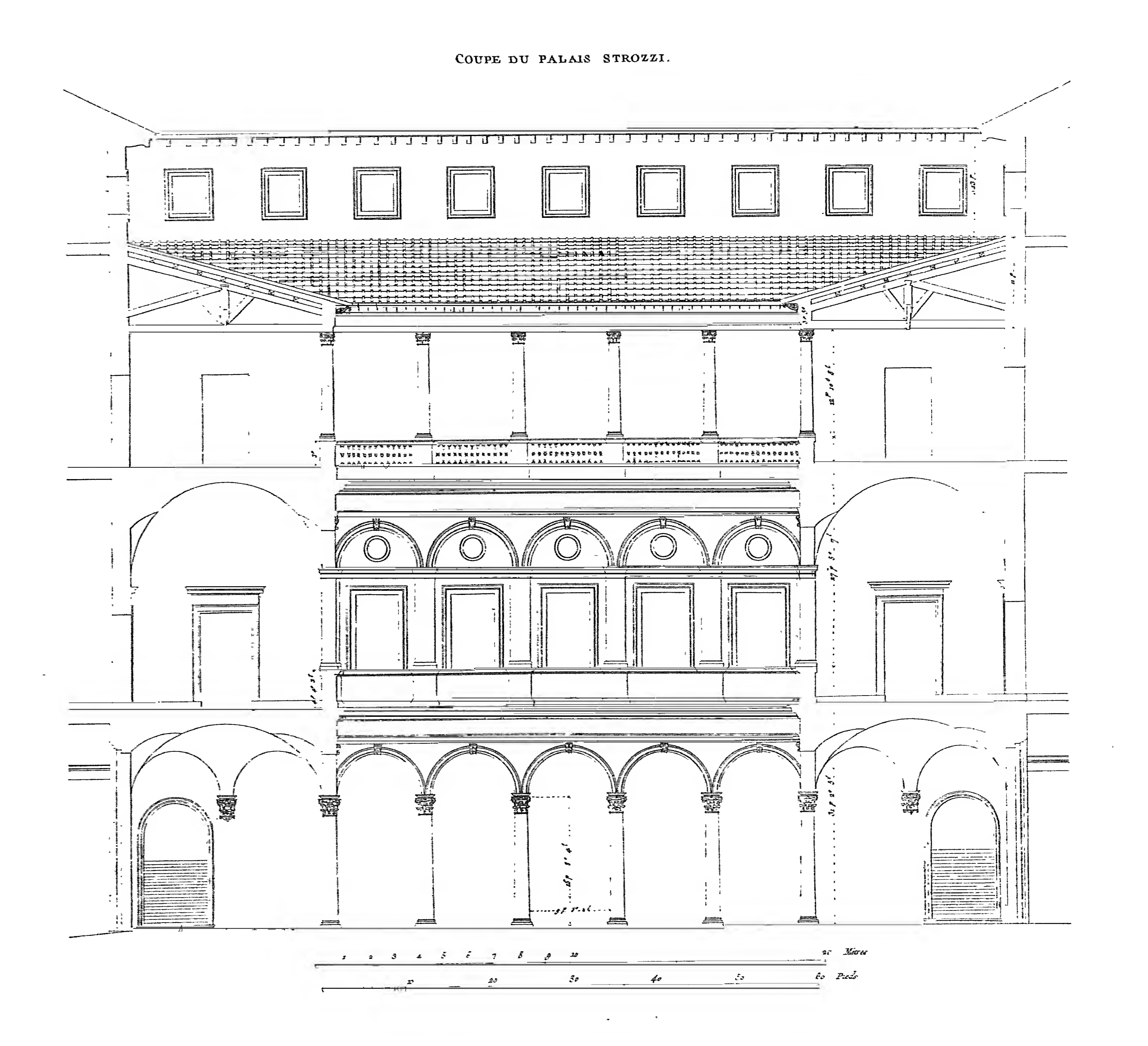
# PLAN DU PALAIS STROZZI, A FLORENCE

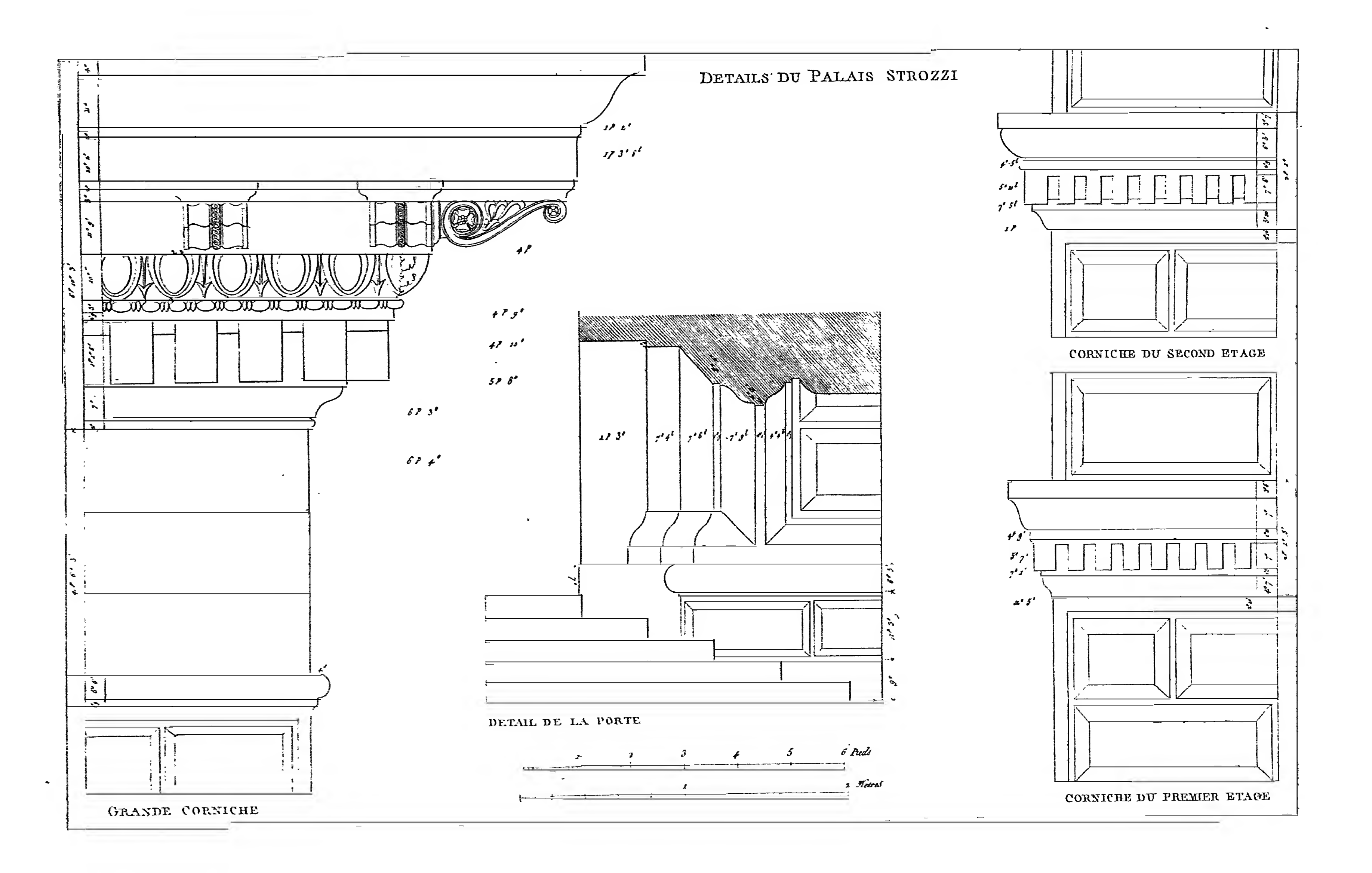


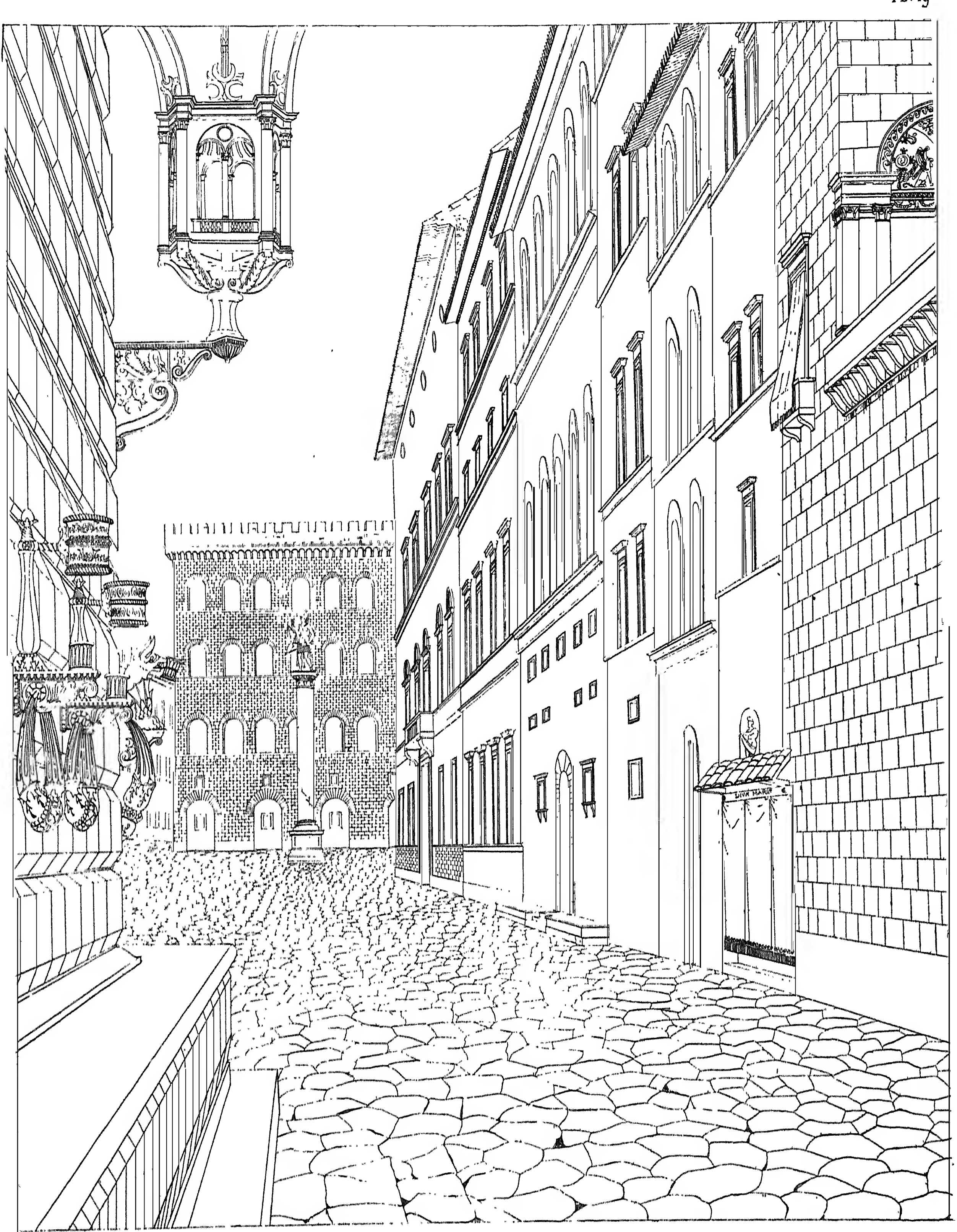
Façade géométrale du Palais Strozzi à Florence



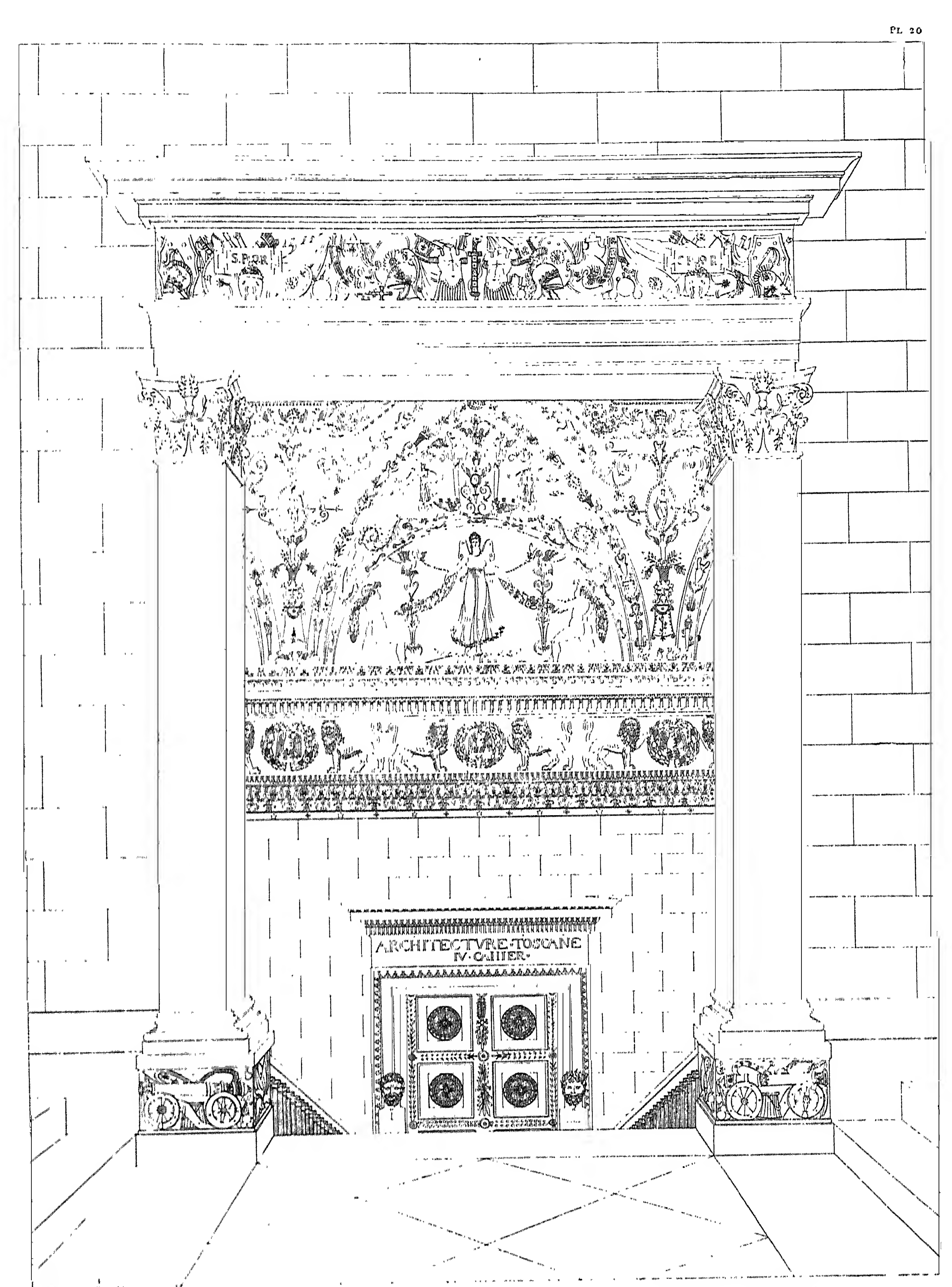
COUPE DU PALAIS STROZZI.




DETAILS DU PALAIS STROZZI
GRANDE CORNICHE
DETAIL DE LA PORTE
CORNICHE DU SECOND ETAGE
CORNICHE DU PREMIER ETAGE
6 Pieds
2 Metres

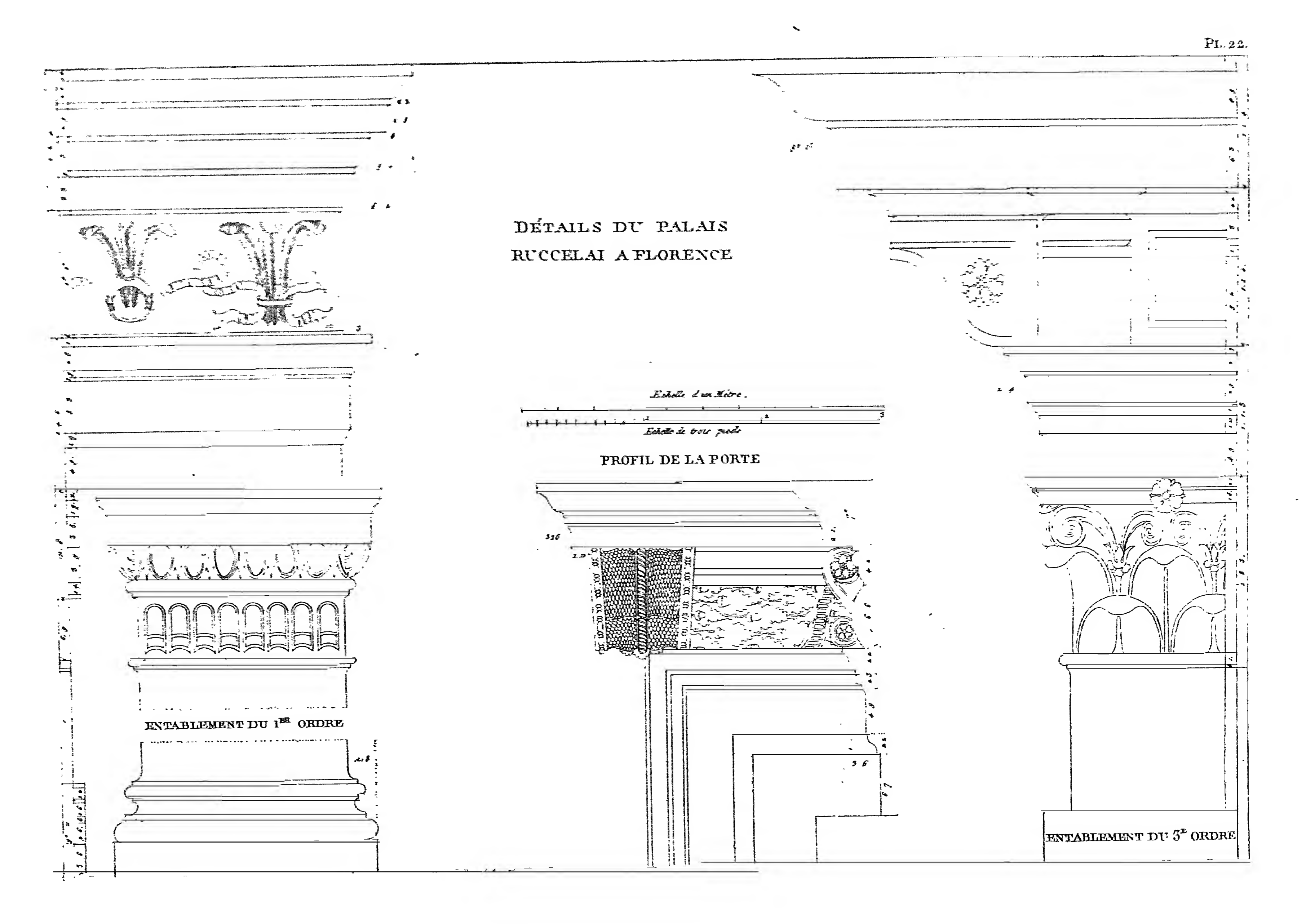


VUE DE LA RUE QUI CONDUIT AU PONT DE LA TRINITÉ, PRISE A L'ANGLE DU PALAIS STROZZI A FLORENCE.

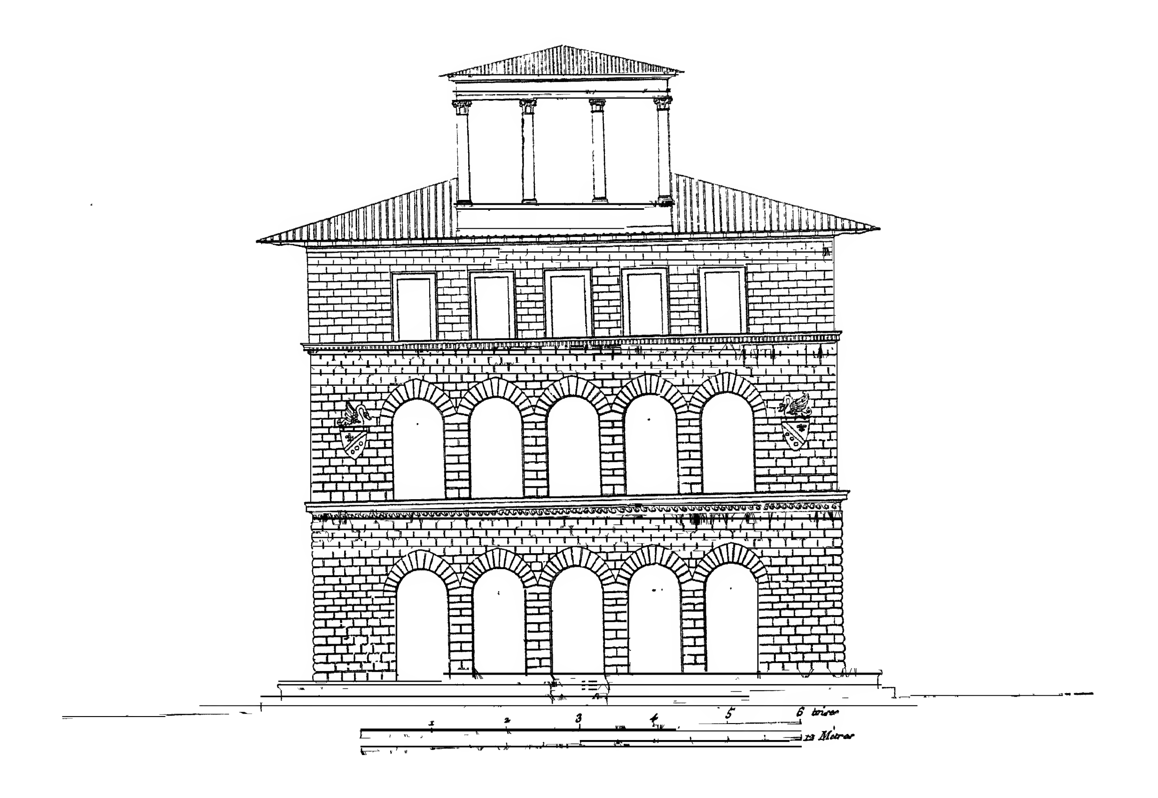


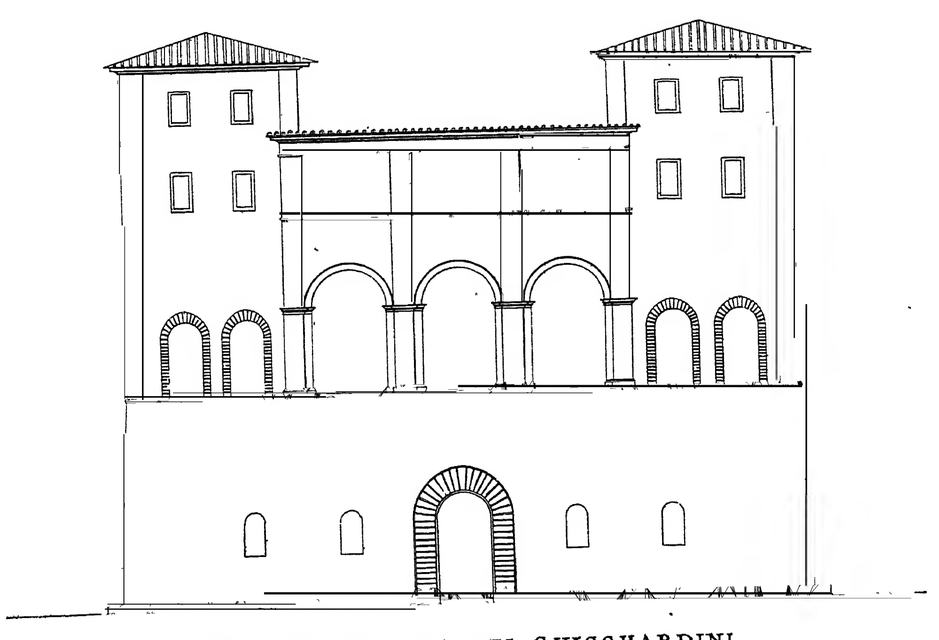

VUE PERSPECTIVE D'UNE PORTE ET D'UNE VOUTE ORNEE D'ARABESQUES DANS LE VIEUX PALAIS, A FLORENCE

ÉLEVATION GEOMETRALE DU PALAIS RUCCELAI, A FLORENCE.

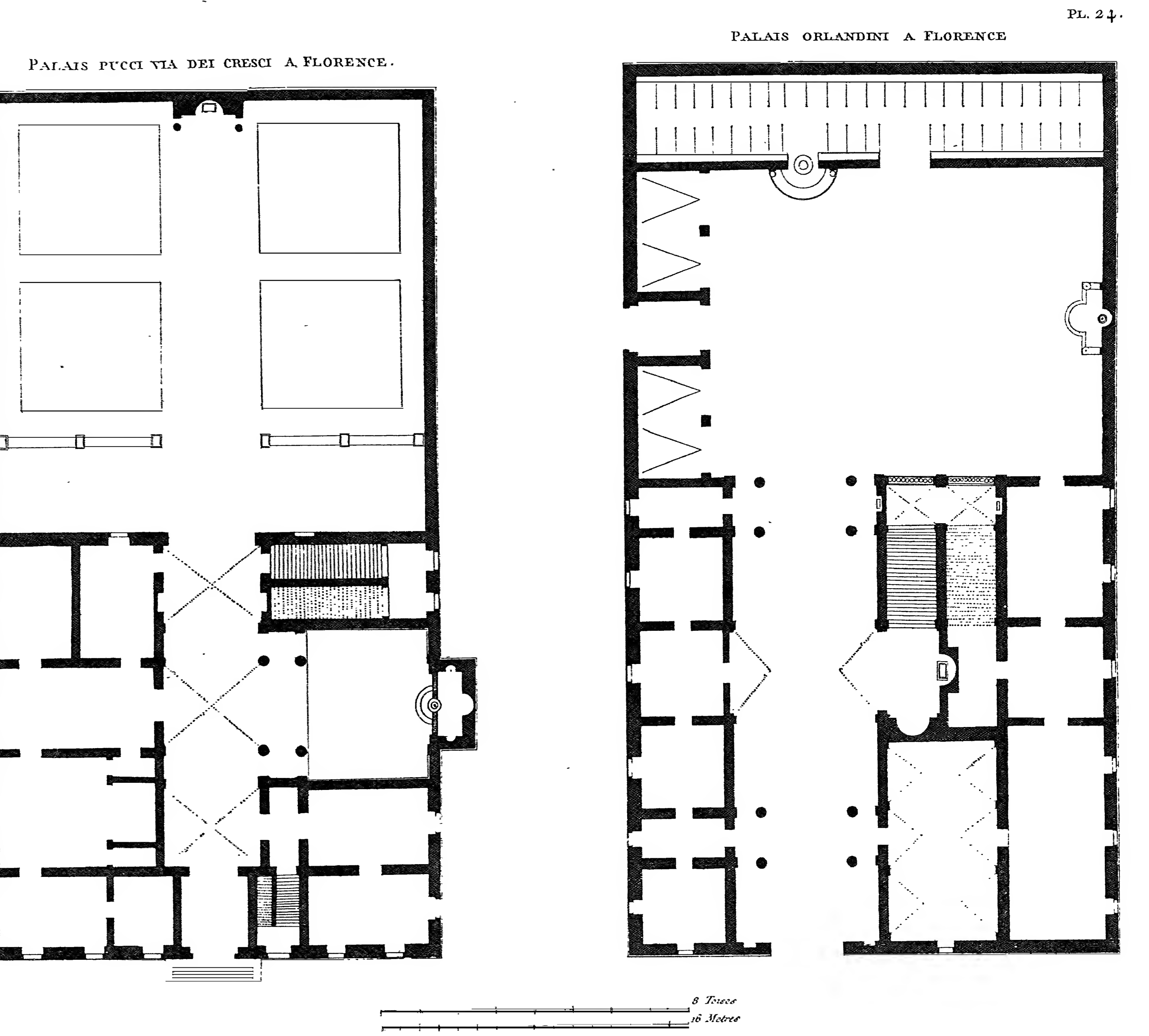

DÉTAILS DU PALAIS
RUCCELAI A FLORENCE
Echelle d'un Mètre.
Echelle de trois pieds
PROFIL DE LA PORTE
ENTABLEMENT DU 1ER ORDRE
ENTABLEMENT DU 3E ORDRE

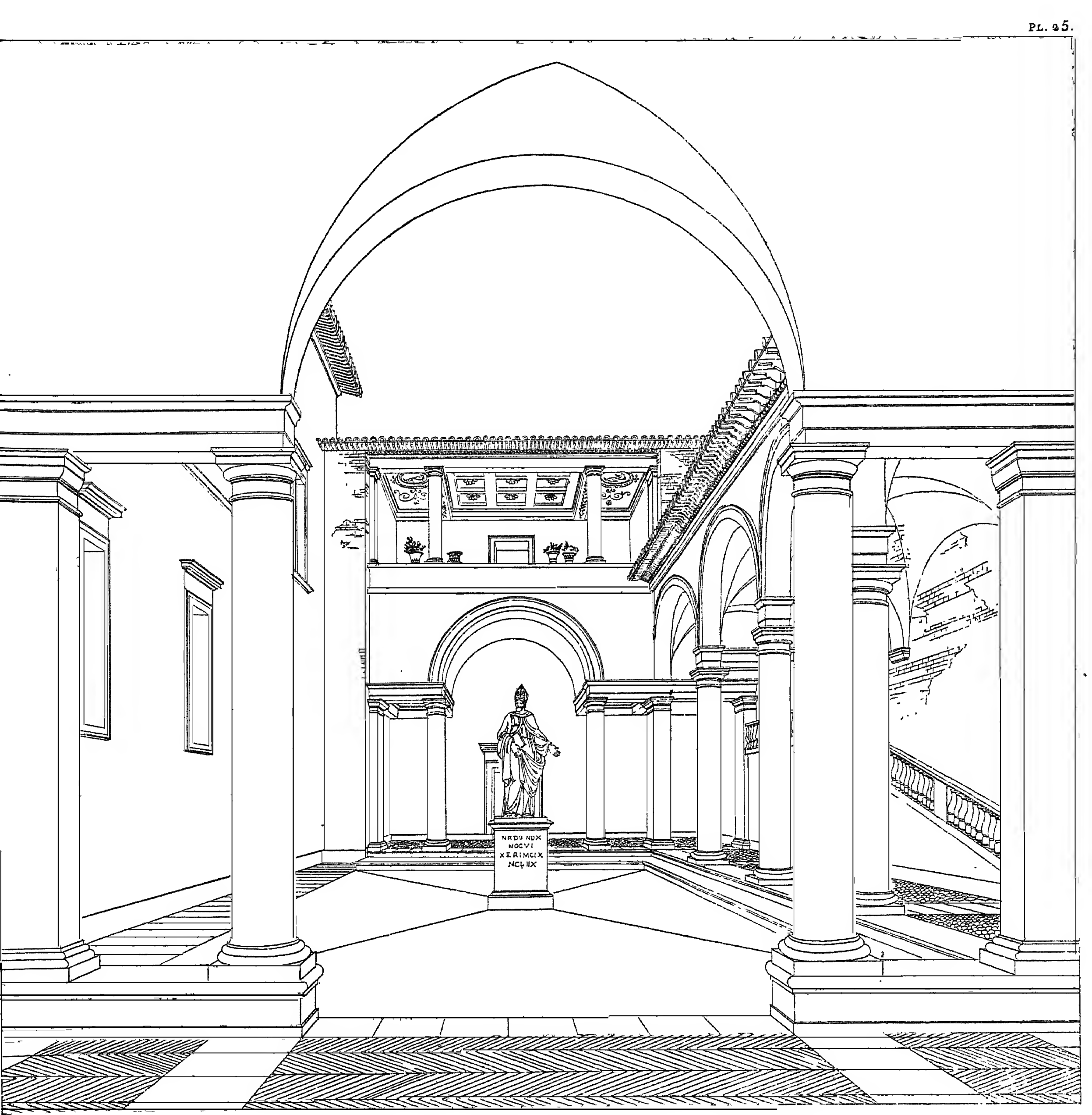
FACADE D'UN PALAIS VIA DEI PANDOLFINI, A FLORENCE



PETIT PALAIS VIA DEI GUICCHARDINI


Palais Pucci via dei Cresci a Florence.
Palais Orlandini a Florence
8 Toises
16 Mètres



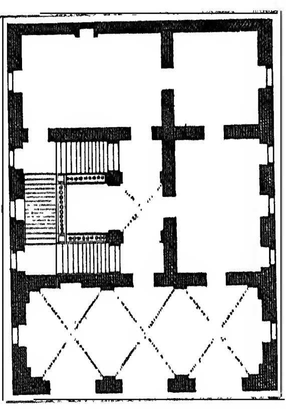
VUE INTÉRIEURE DE LA COUR DE L'ARCHEVÊCHÉ A FLORENCE


ECTURE. TOSCANE. V^ME CAHIER.

ELEVATION GEOMETRALE DU PALAIS COCCHI, DANS LA PLACE S^TE CROIX, A FLORENCE.

1 2 3 4 5 6 mètres

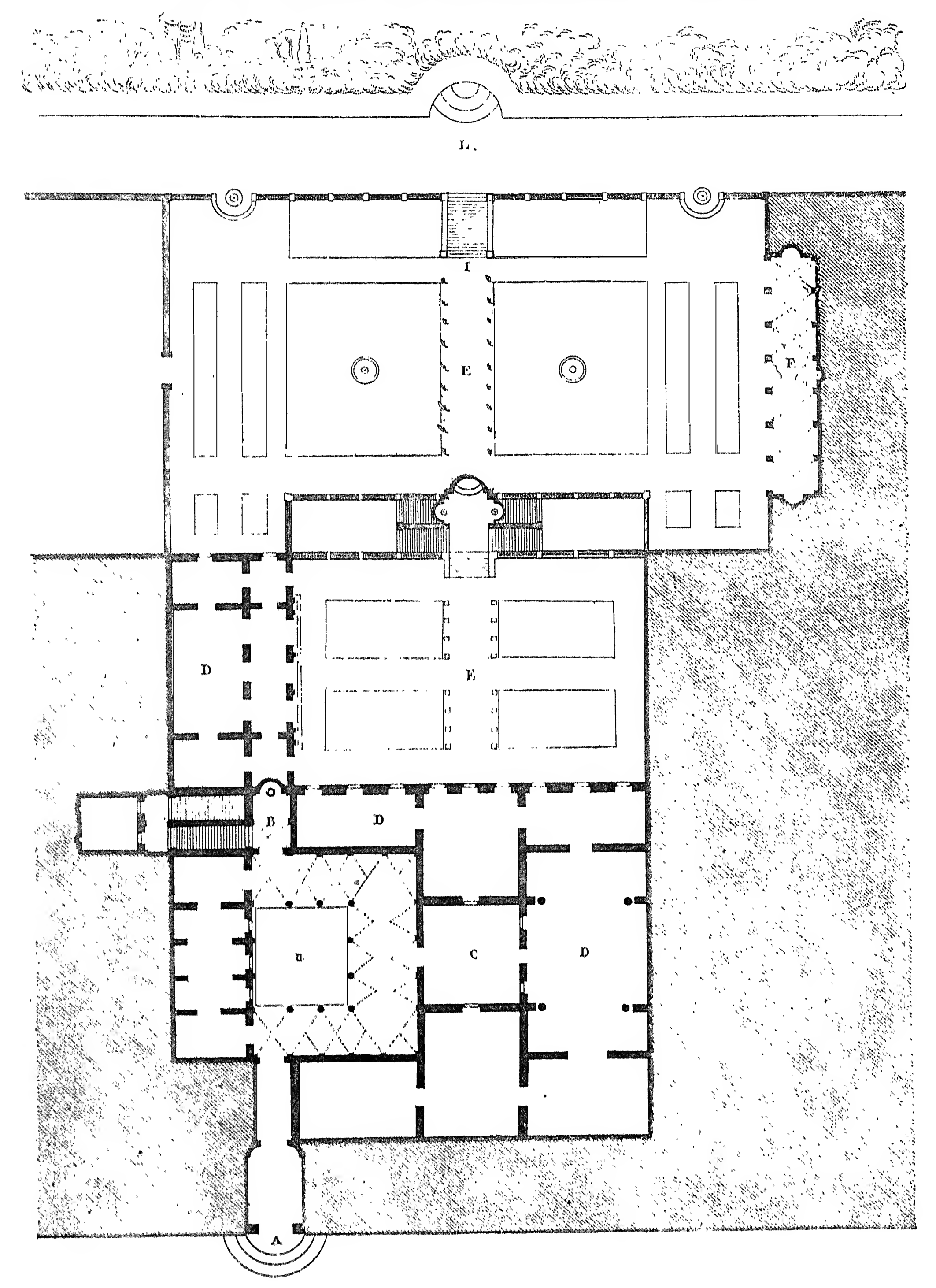
1 2 3 toises



PLAN DU PALAIS COCCHI.

7 toises

## Plan du Museum d'histoire naturelle, a Florence



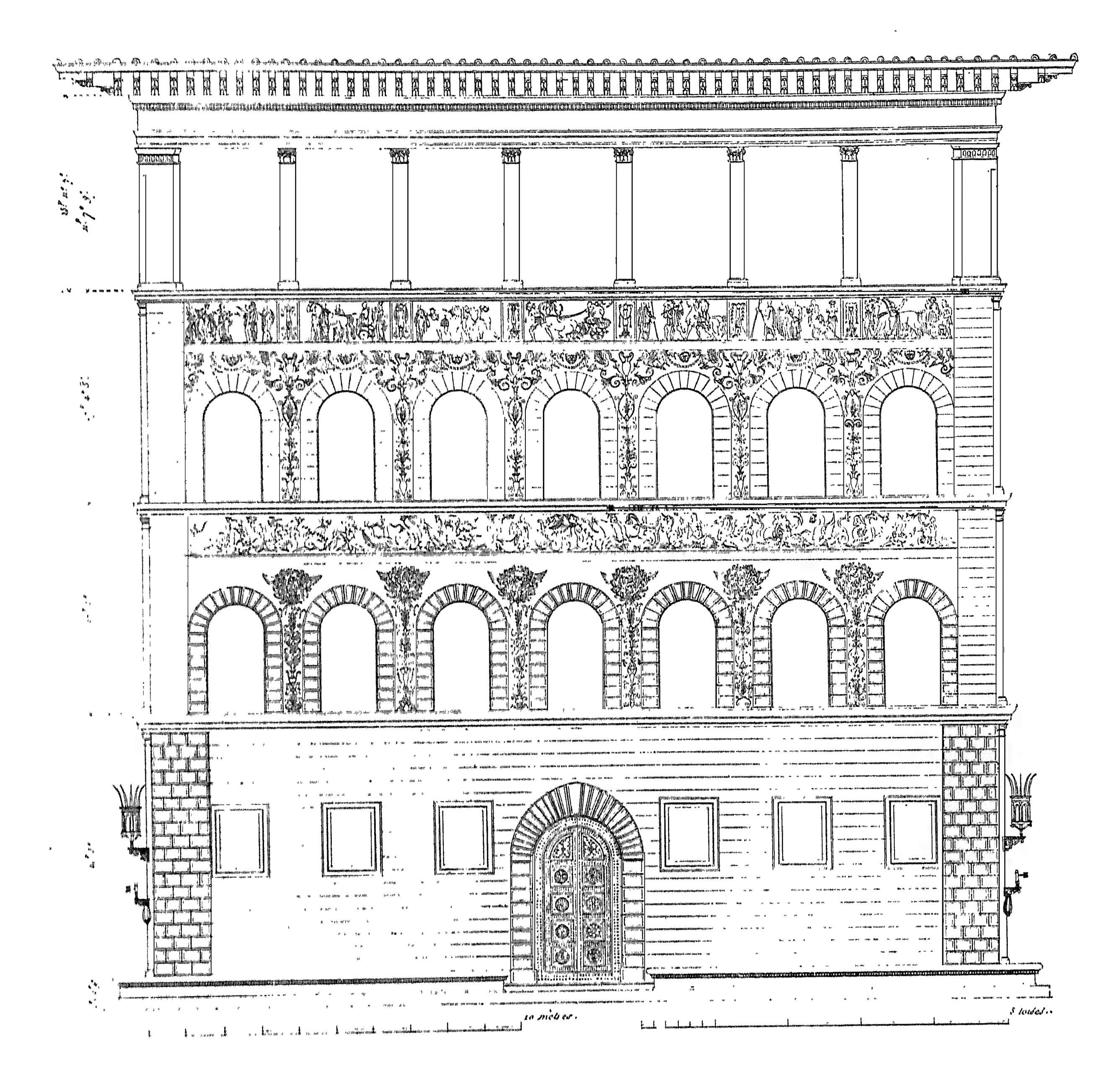

*A. Porte d'entrée du côté de la via romana.*
*B. Escalier qui mène au sol du Jardin et du Muséum.*
*C. Petite Cour.*
*D. Salles du Muséum.*

6 — 12 Toises
6 — 10 — 24 Mètres

*E. Jardins des plantes*
*F. Serres chaudes*
*I. Escalier qui conduit au jardin Boboli*
*L. Jardin Boboli.*

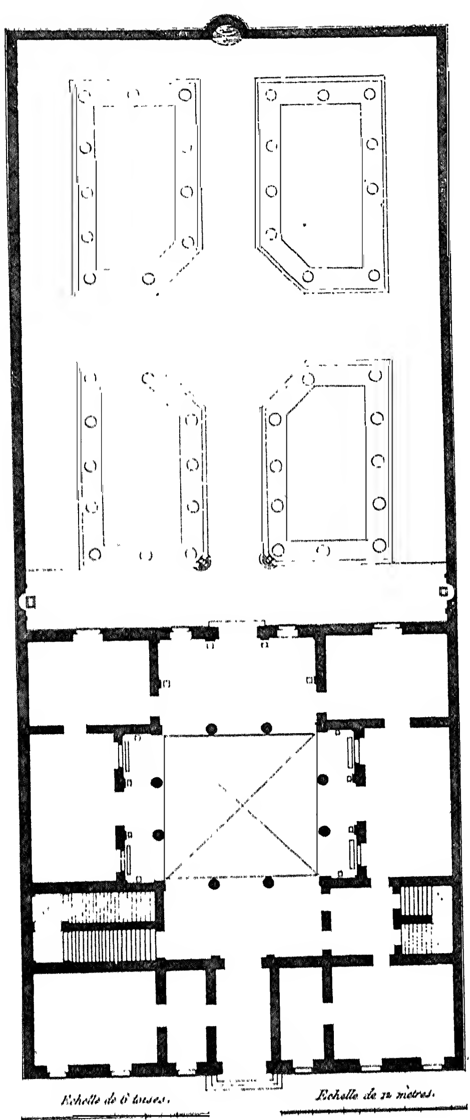
*Nª Chaque regne occupe un étage*

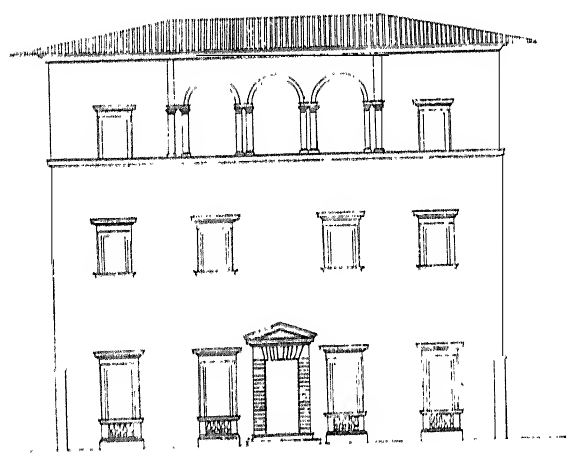
PALAIS GUADAGNI SUR LA PLACE DU S^T ESPRIT A FLORENCE.



PLAN DU PALAIS GIUGNI VIA DEGLI ALFANI.

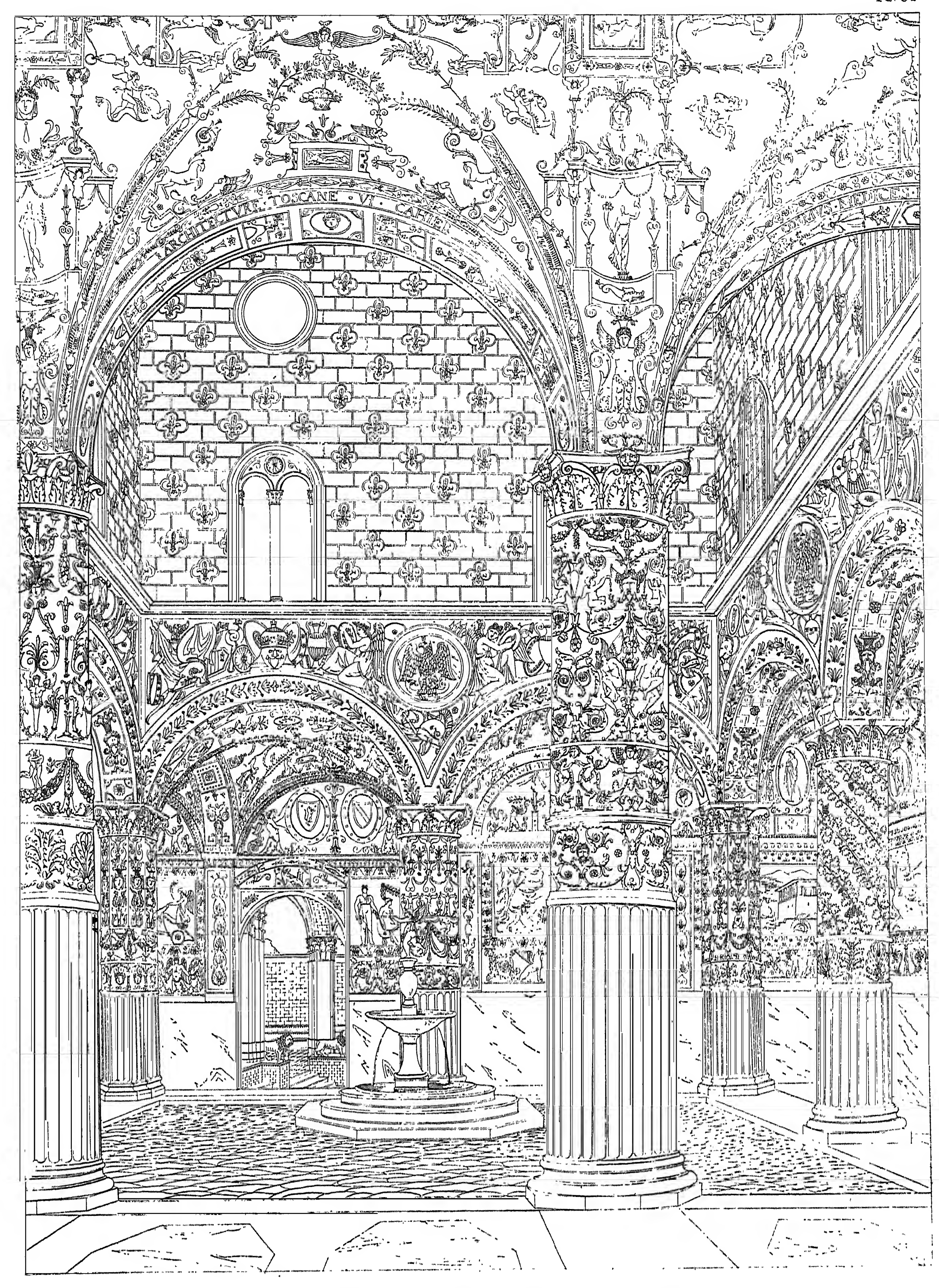




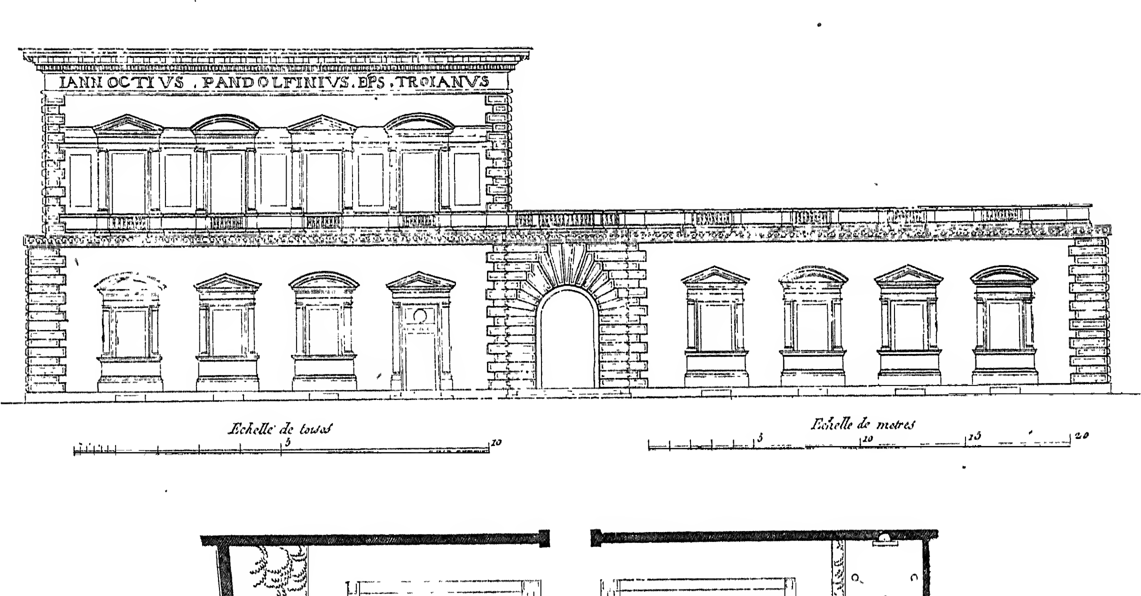
ELEVATION DU PALAIS GIUGNI, DU CÔTÉ DU JARDIN.

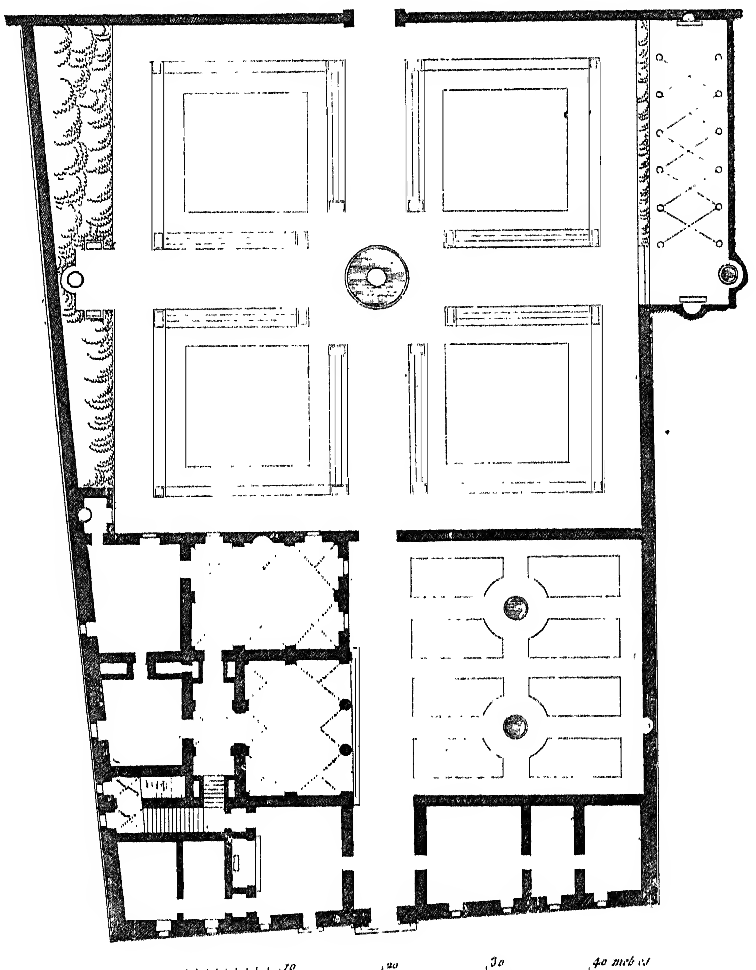
VUE DE LA COUR DE L ANCIEN PALAIS DEL POTESTÀ SERVANT AUJOURD'HUI DE PRISON A FLORENCE




VUE INTERIEURE DE LA COUR DU VIEUX PALAIS, A FLORENCE.

PLAN ET ELEVATION GEOMETRALE DU PALAIS PANDOLFINI VIA S.T GALLO A FLORENCE.



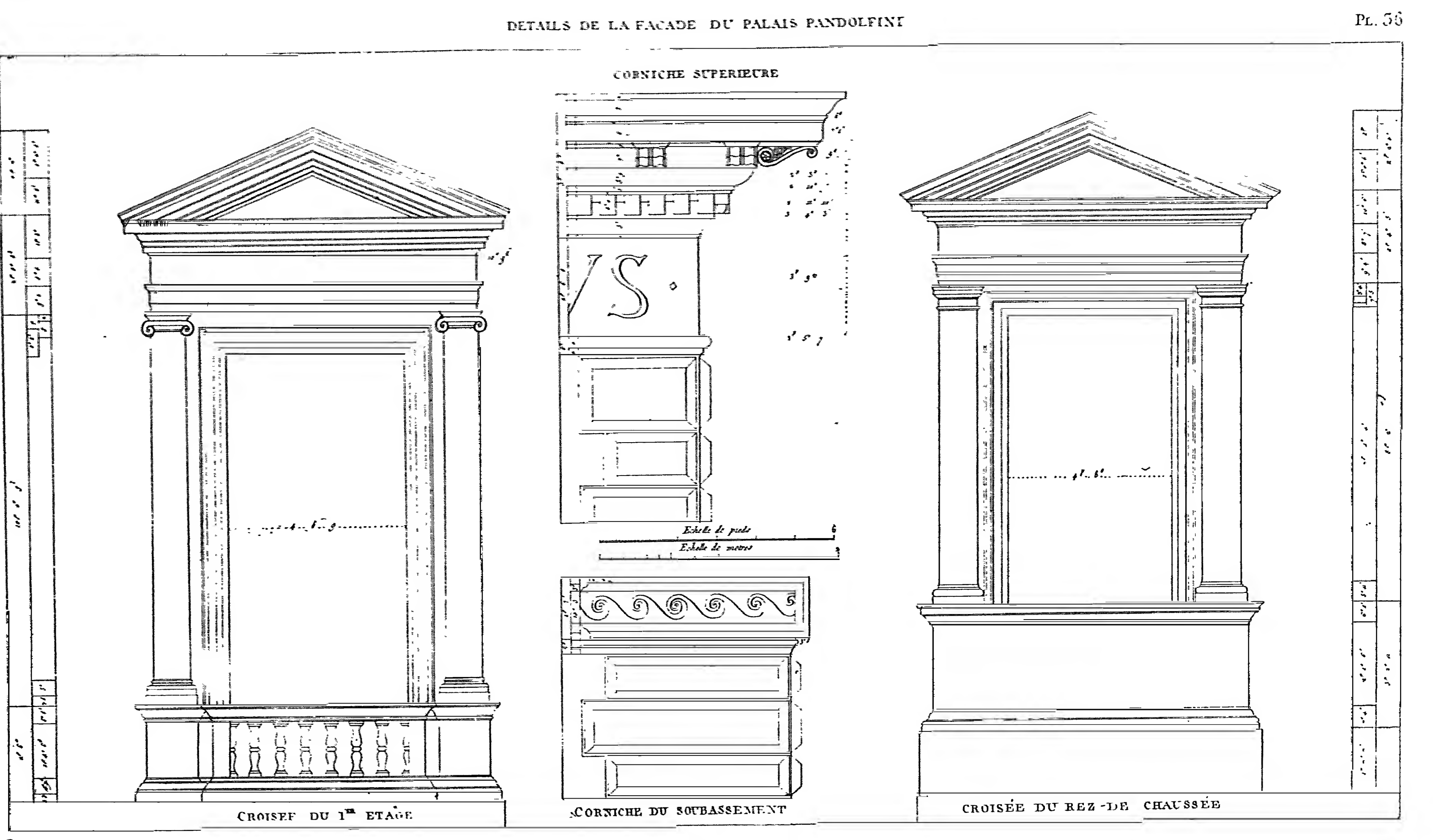



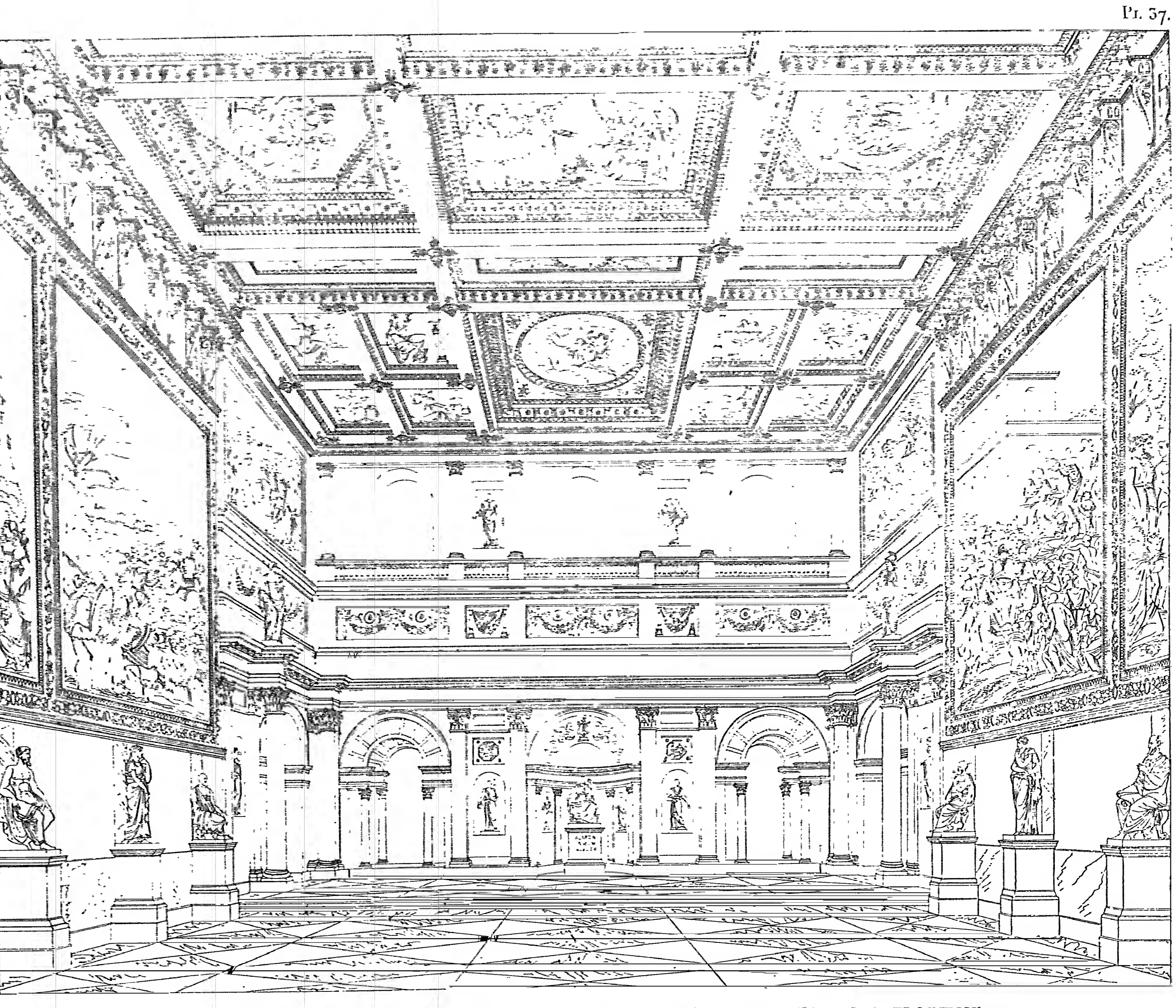
# Elevation detaillee du palais Pandolfini

ELEVATION LATERALE DU PALAIS PANDOLFINI

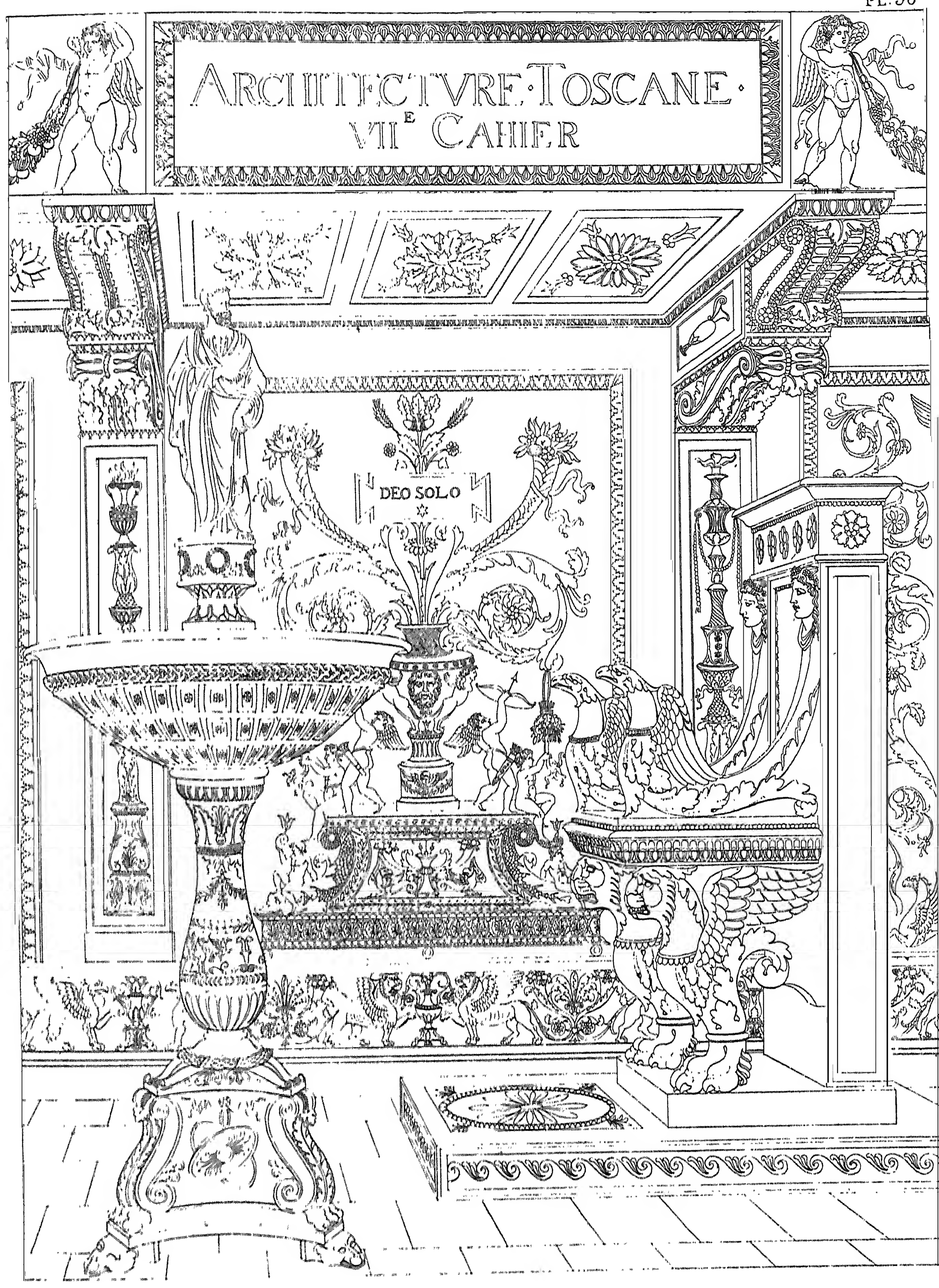


DETAILS DE LA FACADE DU PALAIS PANDOLFINI





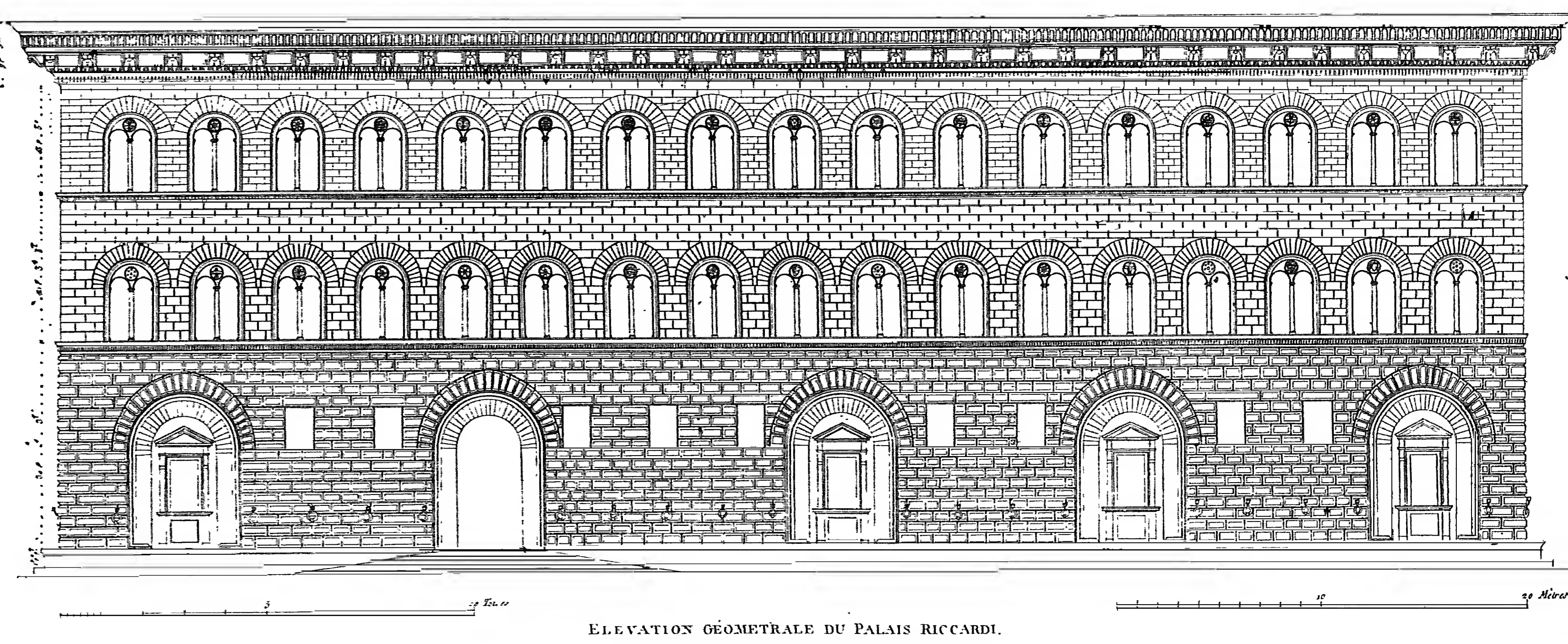
VUE PERSPECTIVE DE LA SALLE DU GRAND CONSEIL, DANS LE VIEUX PALAIS, A FLORENCE.


ARCHITECTURE TOSCANE
VIIE CAHIER
DEO SOLO

PLAN DU PALAIS RICARDI, AUTREFOIS MEDICIS DANS LA VIA LARGA

A FLORENCE

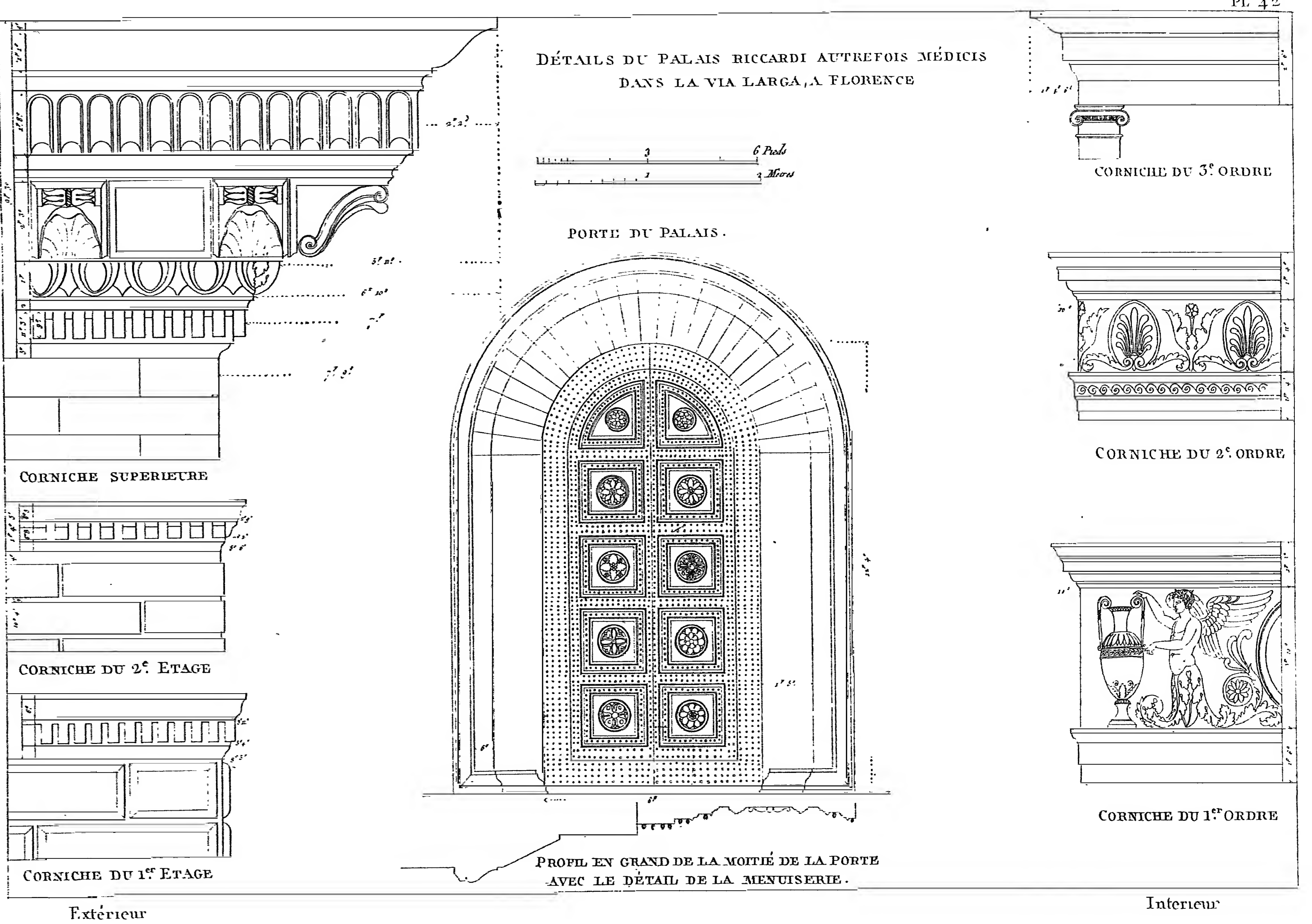


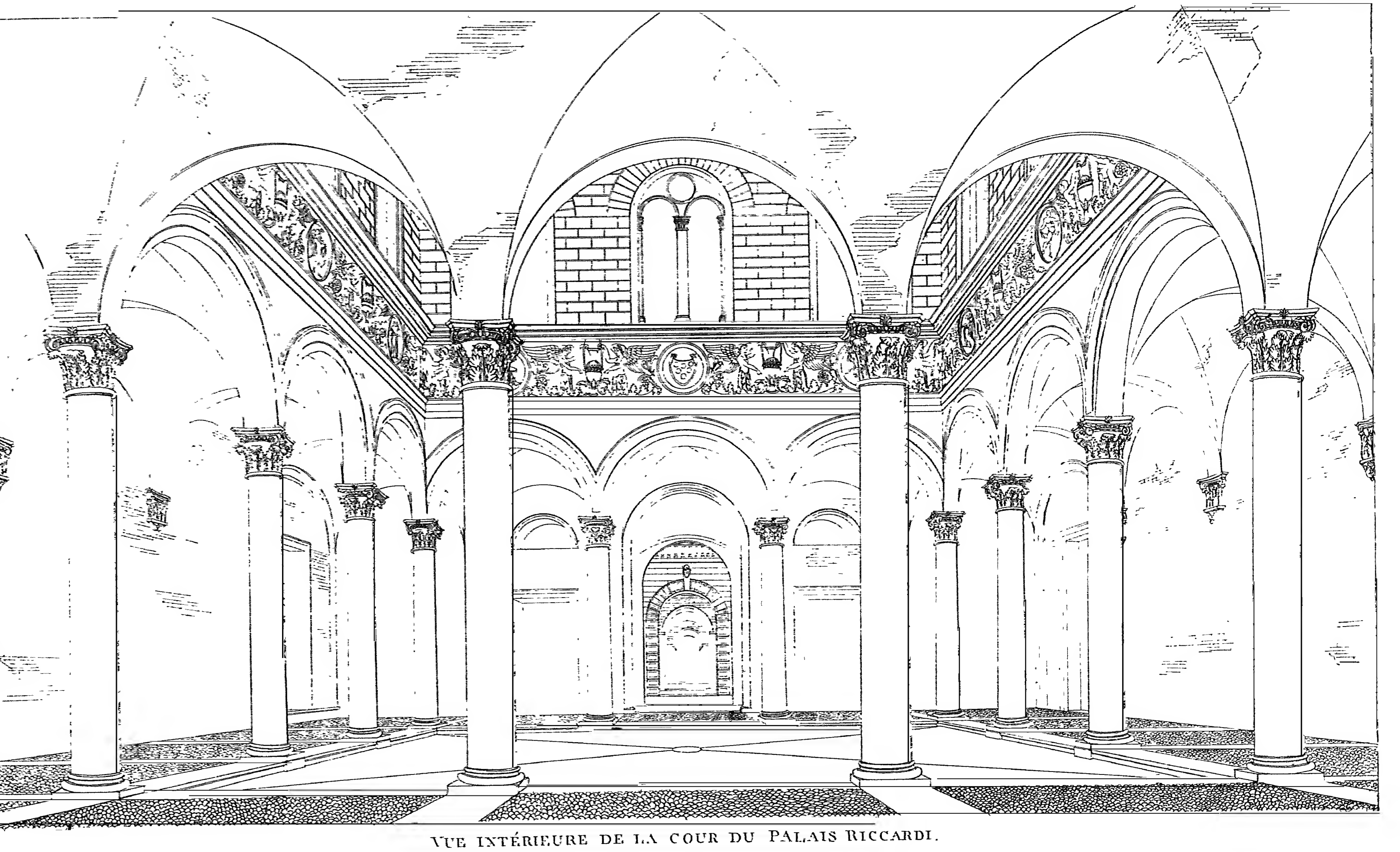



ELEVATION GÉOMETRALE DU PALAIS RICCARDI.
DANS LA VIA LARGA, A FLORENCE.

# Coupe du Palais Ricardi, autrefois Medicis, dans la Via Larga a Florence

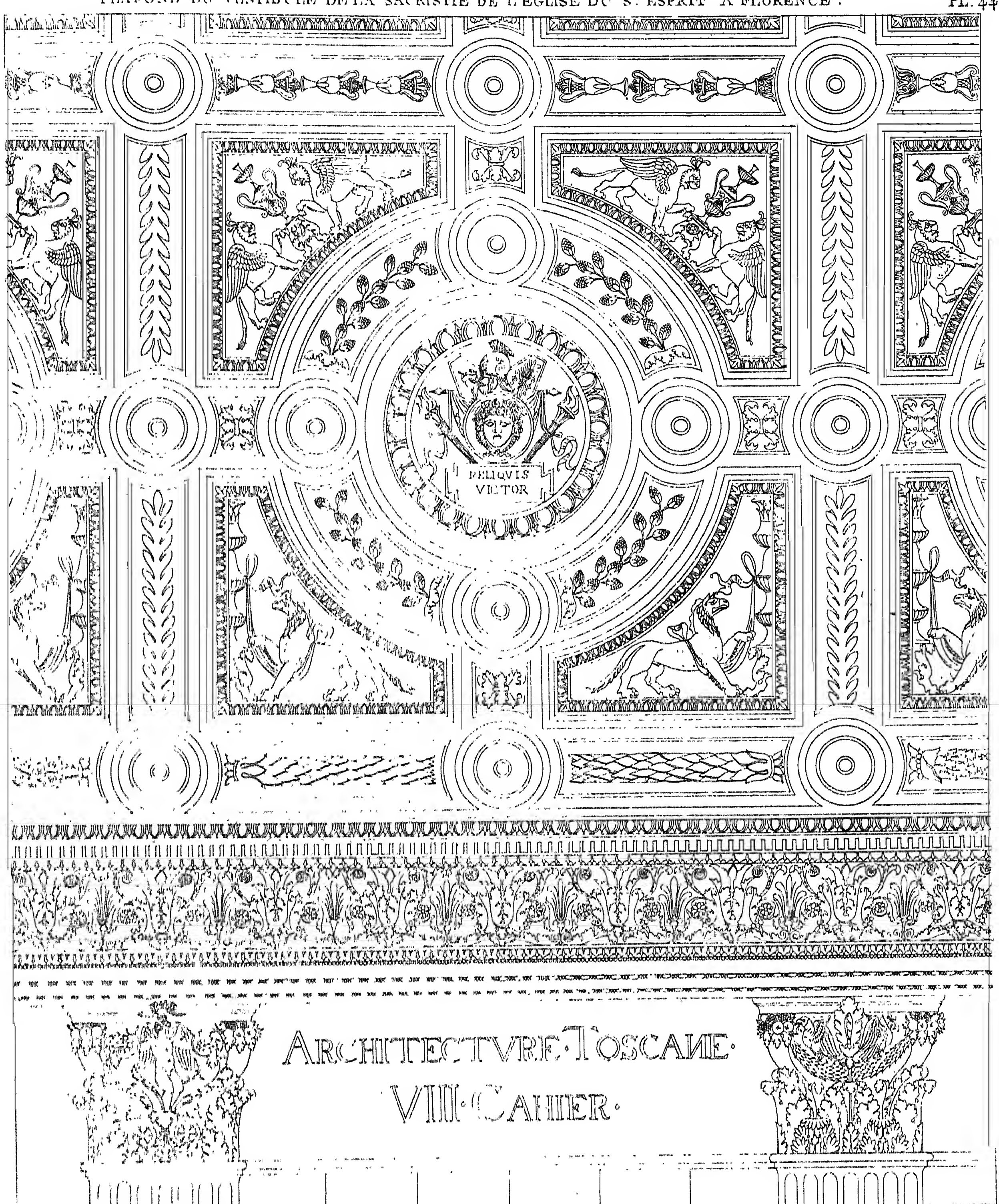



Détails du Palais Riccardi autrefois Médicis
dans la Via Larga, à Florence
3
6 Pieds
1
2 Mètres
Porte du Palais.
Corniche supérieure
Corniche du 2.e Etage
Corniche du 1.er Etage
Profil en grand de la moitié de la porte
avec le détail de la menuiserie.
Corniche du 3.e Ordre
Corniche du 2.e Ordre
Corniche du 1.er Ordre
Extérieur
Intérieur



Vue intérieure de la cour du Palais Riccardi.

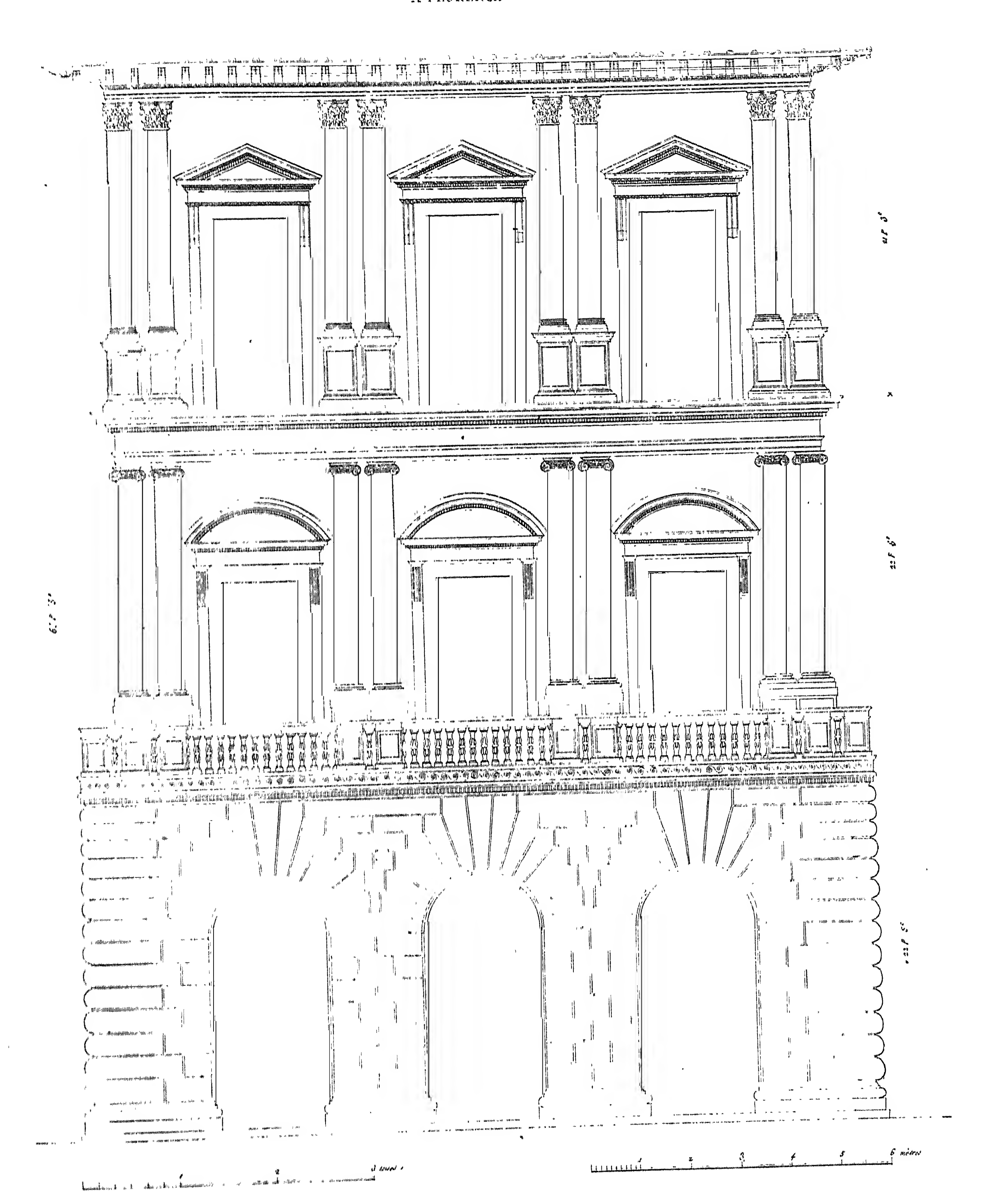
PLAFOND DU VESTIBULE DE LA SACRISTIE DE L'EGLISE DU St ESPRIT A FLORENCE. 



PALAIS GIA COMINI, DANS LA RUE TORNA' BUONI, A FLORENCE



Elevation géometrale du Palais Uguccioni, sur la Place du Grand Duc à Florence



DÉTAILS DU PREMIER ORDRE

CROISÉE DU PREMIER ORDRE

CROISÉE DU SECOND ORDRE

DÉTAILS DU SECOND ORDRE

DÉTAILS DU SOUBASSEMENT

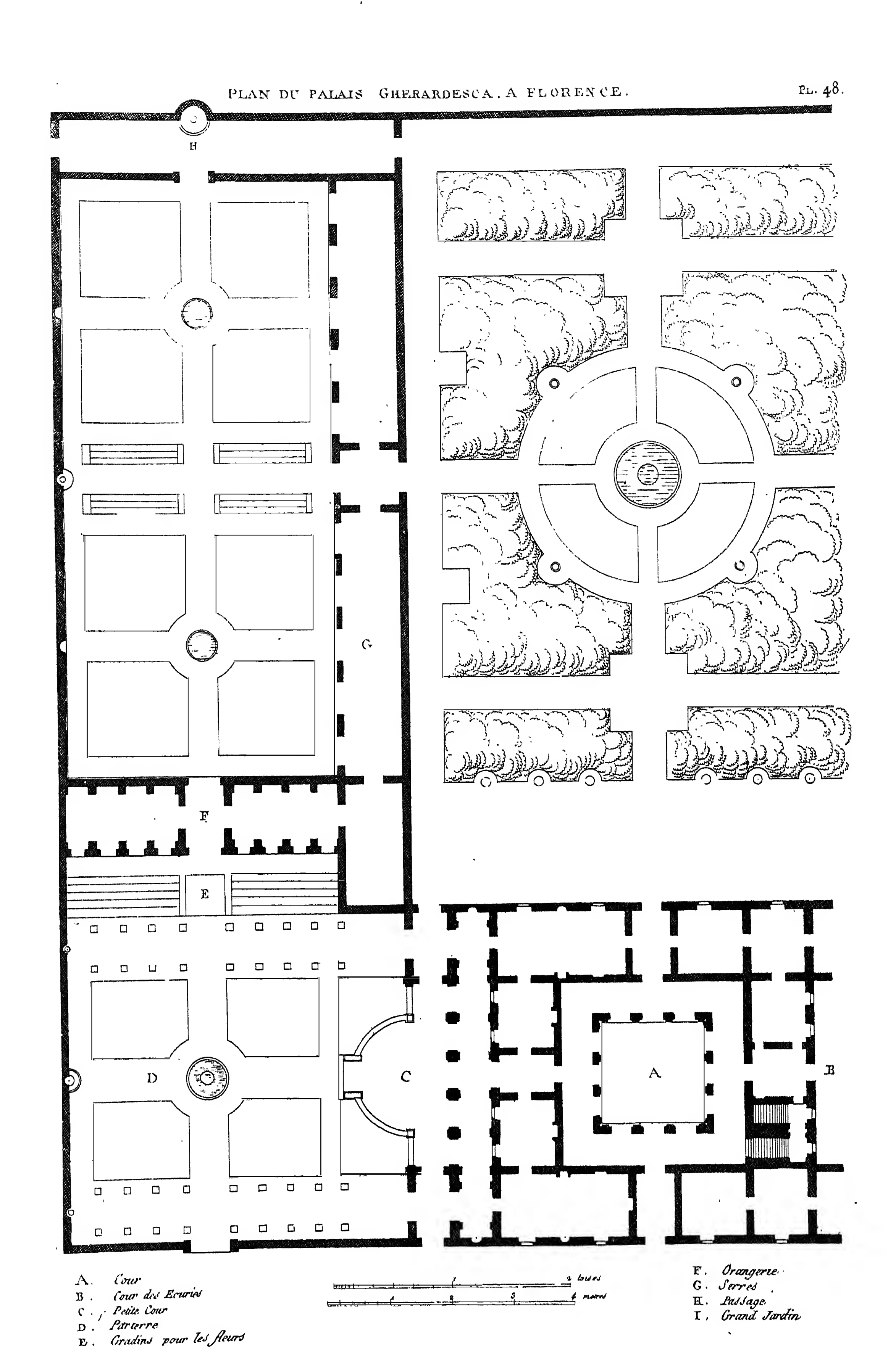
BALUSTRADE DU PREMIER ORDRE

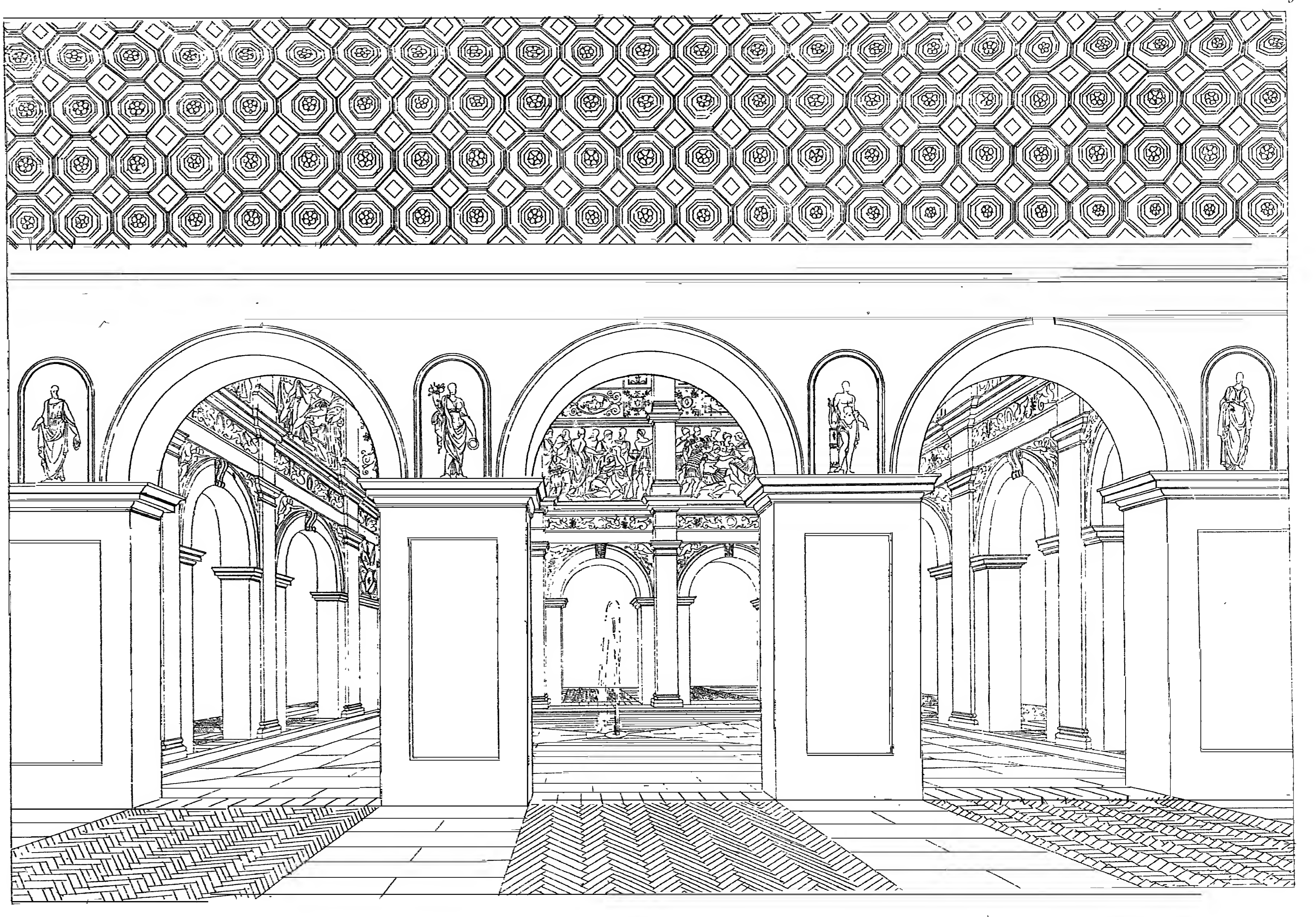
1 2 3 pieds

1 2 3 4 5 6 7 8 9 10 Mètres

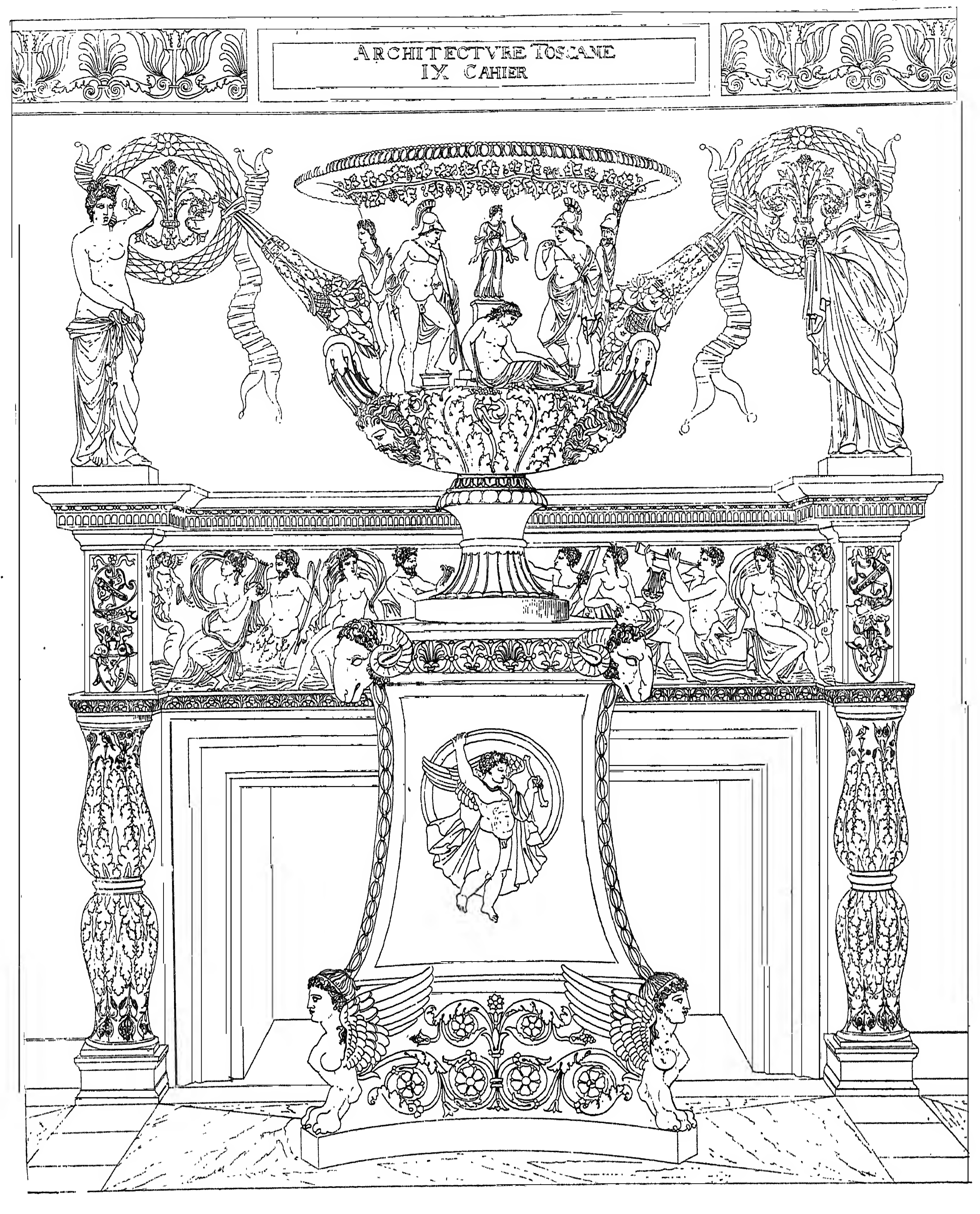
DÉTAILS DU PALAIS UGUCCIONI.

# PLAN DU PALAIS GHERARDESCA. A FLORENCE.





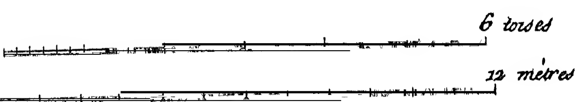
VUE PERSPECTIVE DE LA COUR DU PALAIS GHERARDESCA


ARCHITECTURE TOSCANE
IX. CAHIER

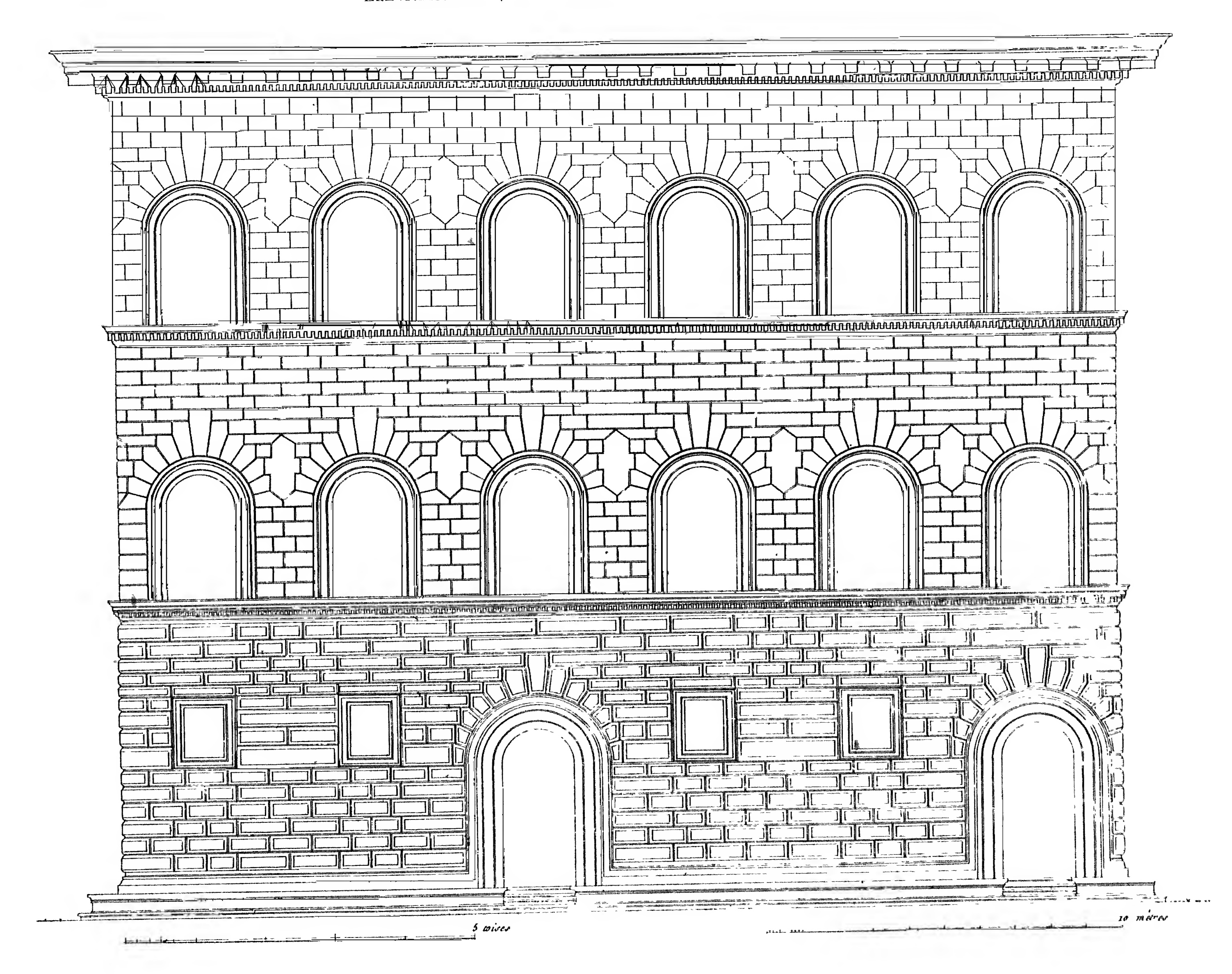
# PLAN DU PALAIS GONDI, A FLORENCE

Cour

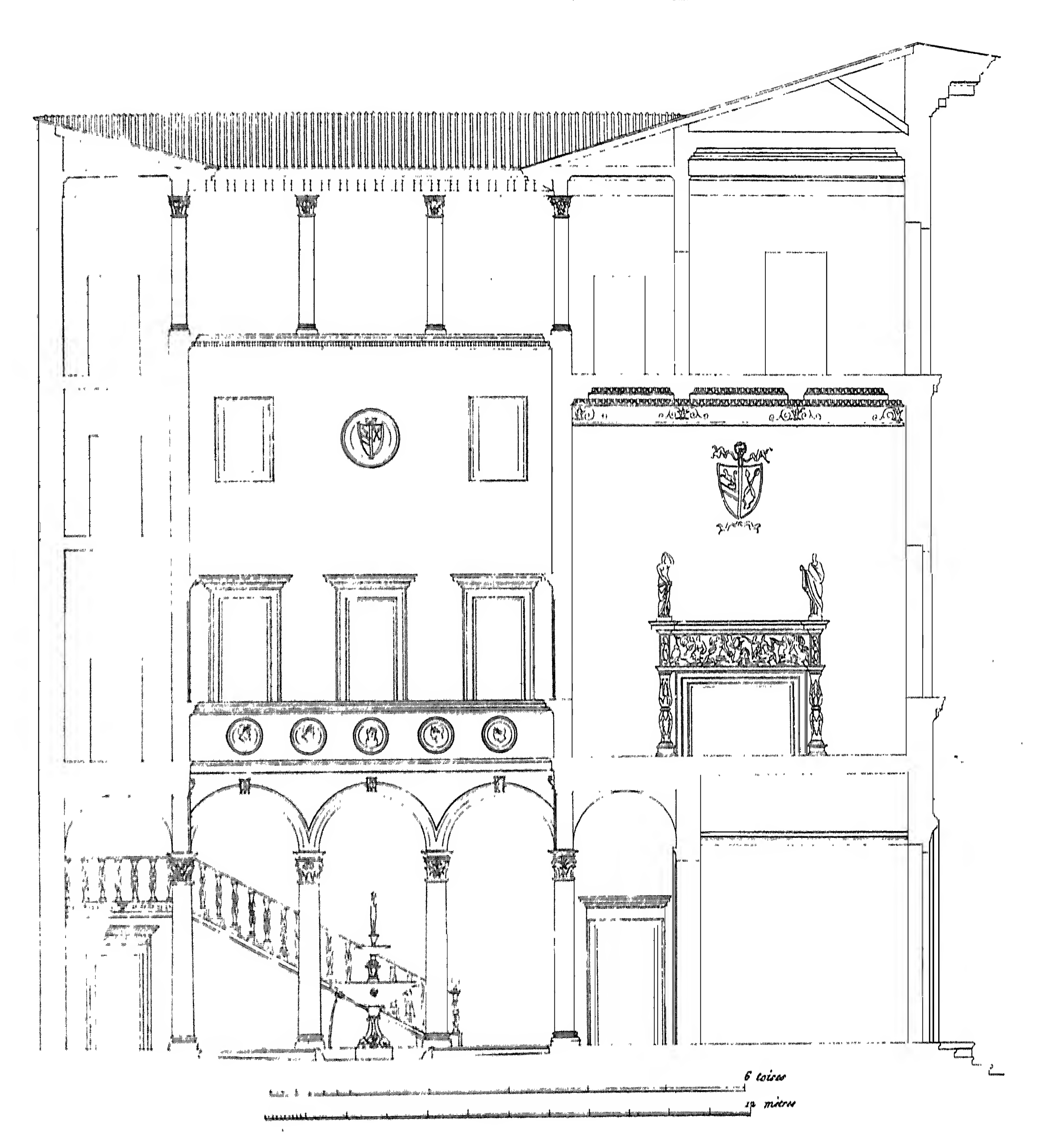
Cour



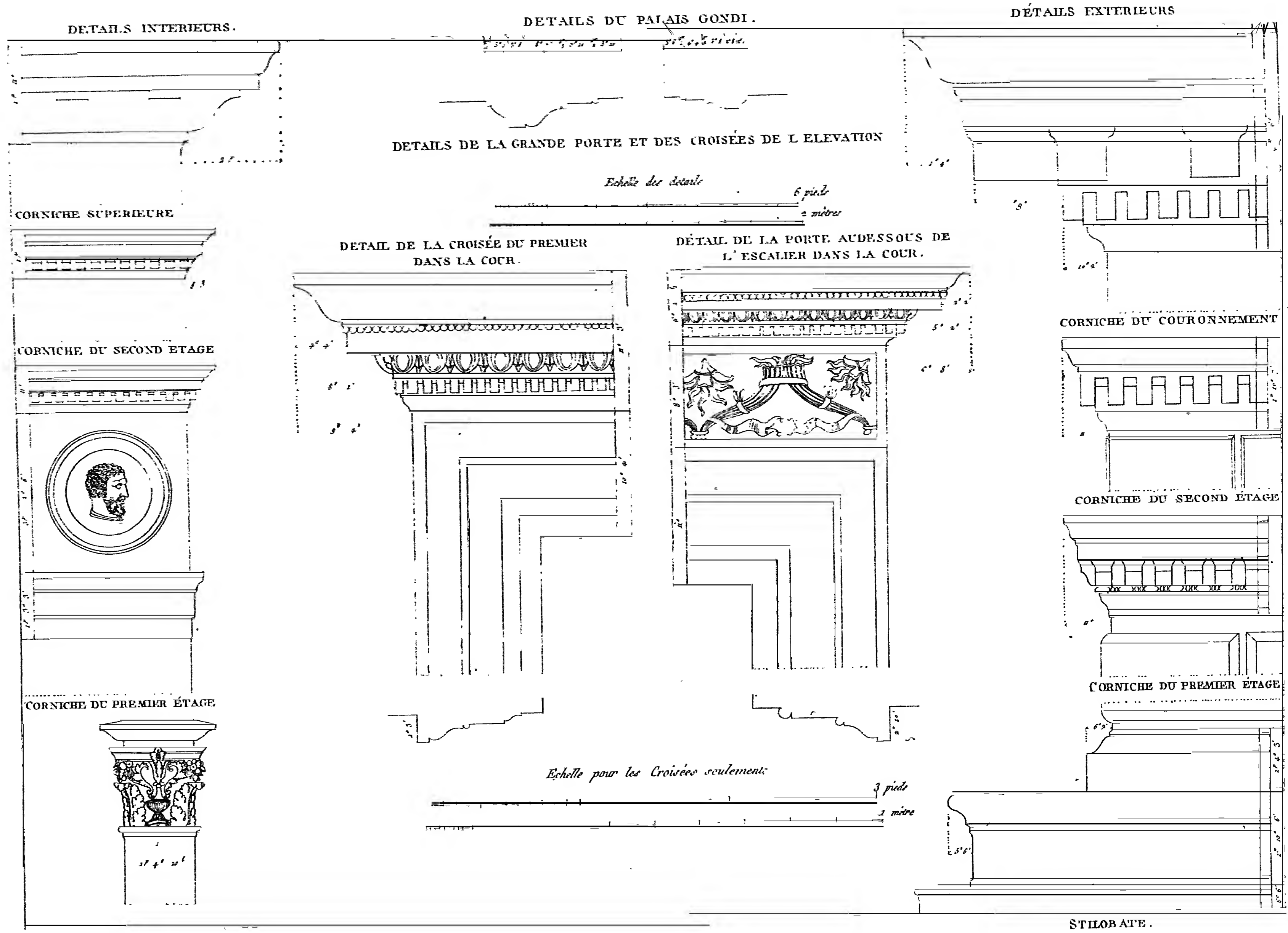
ÉLEVATION GÉOMÉTRALE DU PALAIS GONDI, A FLORENCE.



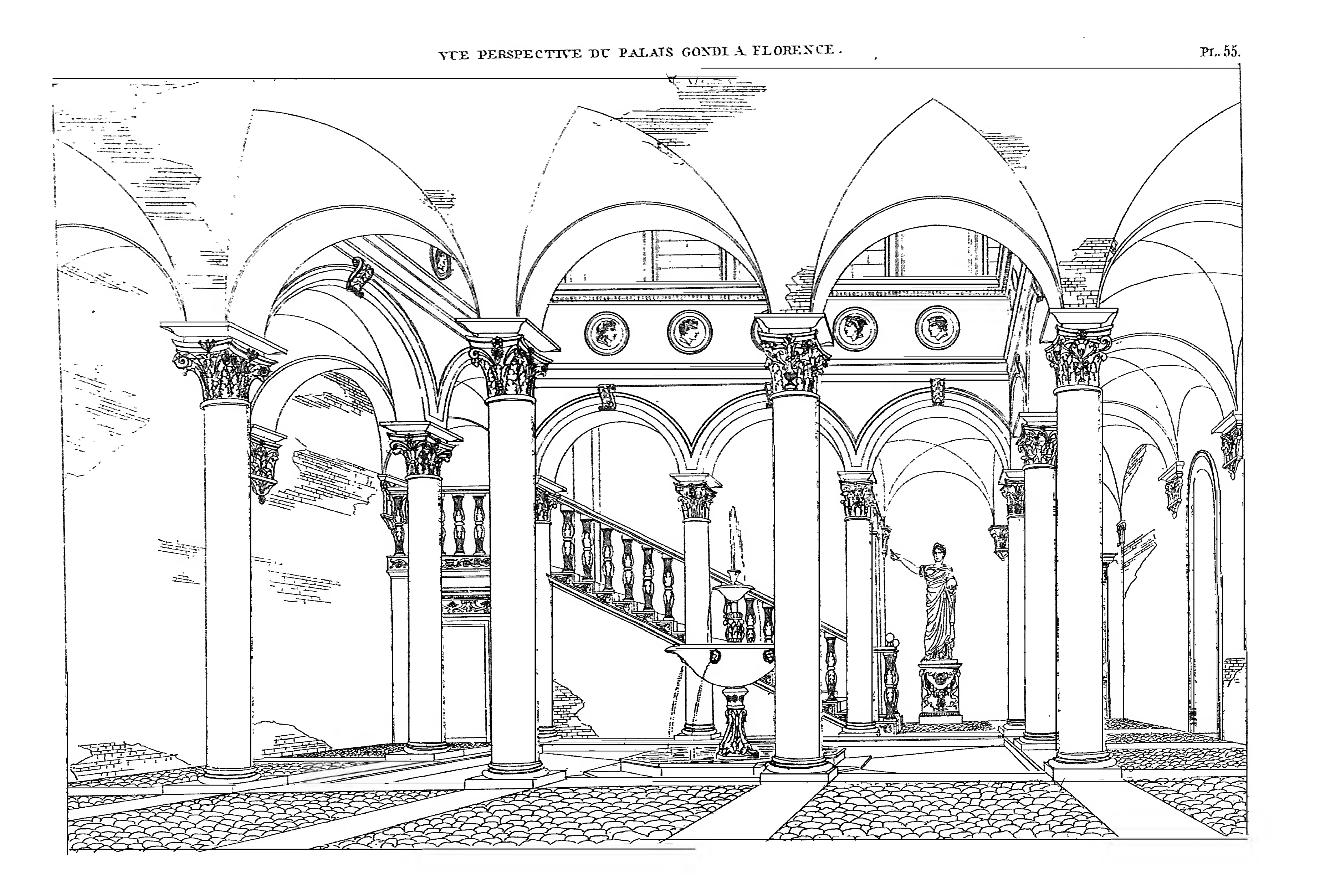
COUPE DU PALAIS GONDI, A FLORENCE.

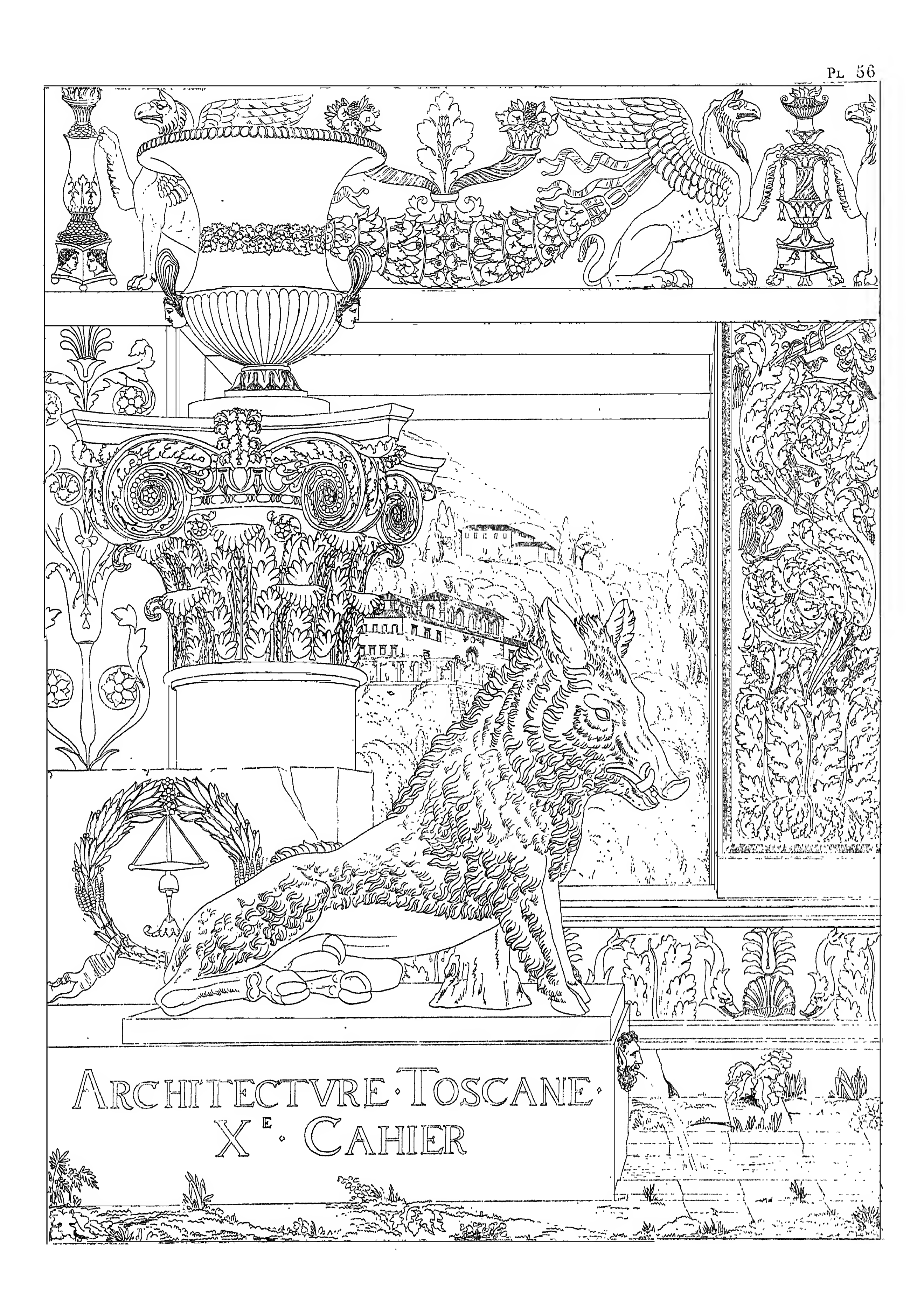


# DETAILS DU PALAIS GONDI.

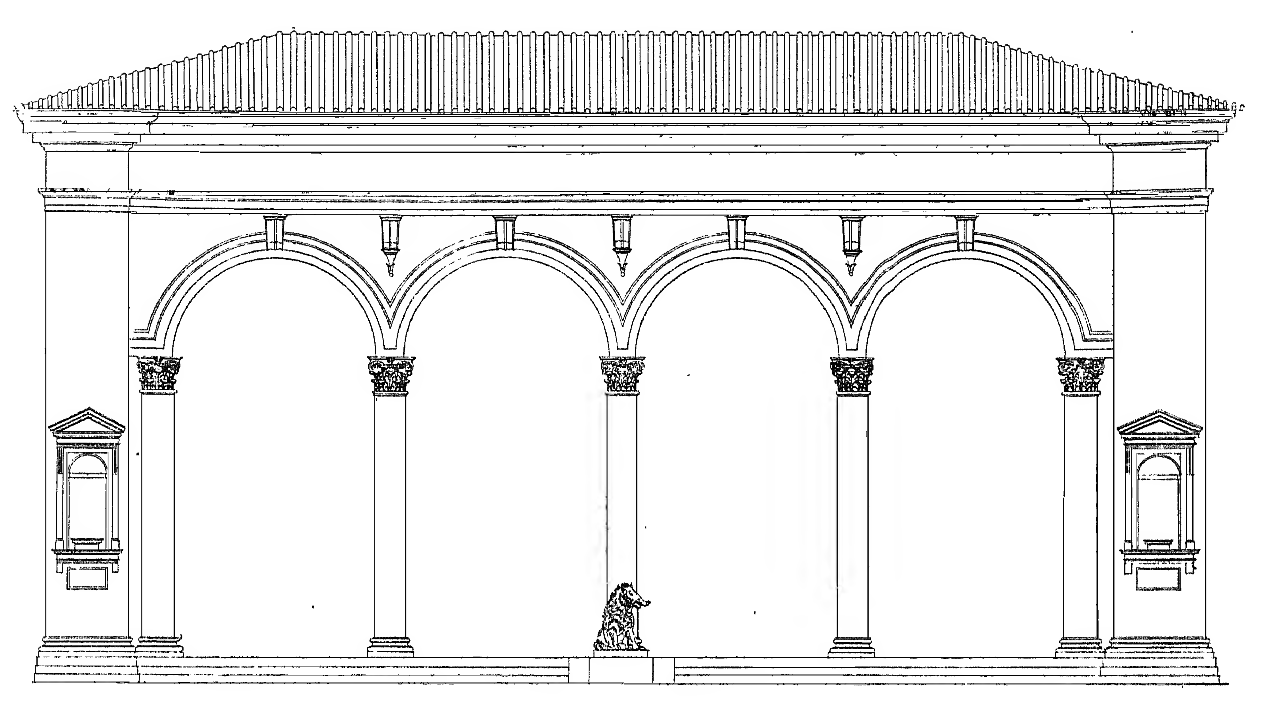


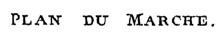
VUE PERSPECTIVE DU PALAIS GONDI A FLORENCE. PL. 55.



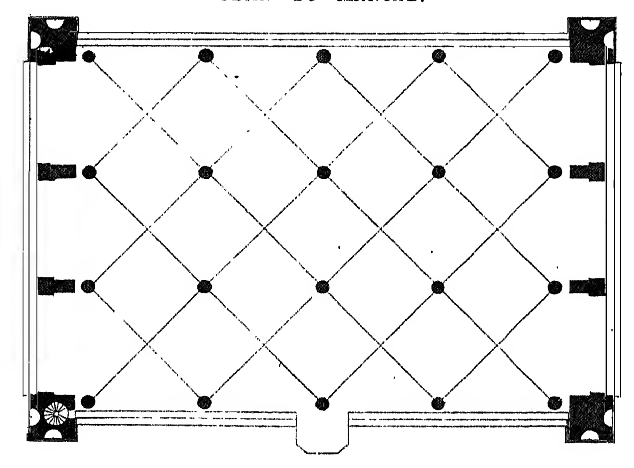

ARCHITECTVRE·TOSCANE·
X^E·CAHIER

ELEVATION GEOMETRALE DU MARCHE NEUF, A FLORENCE.

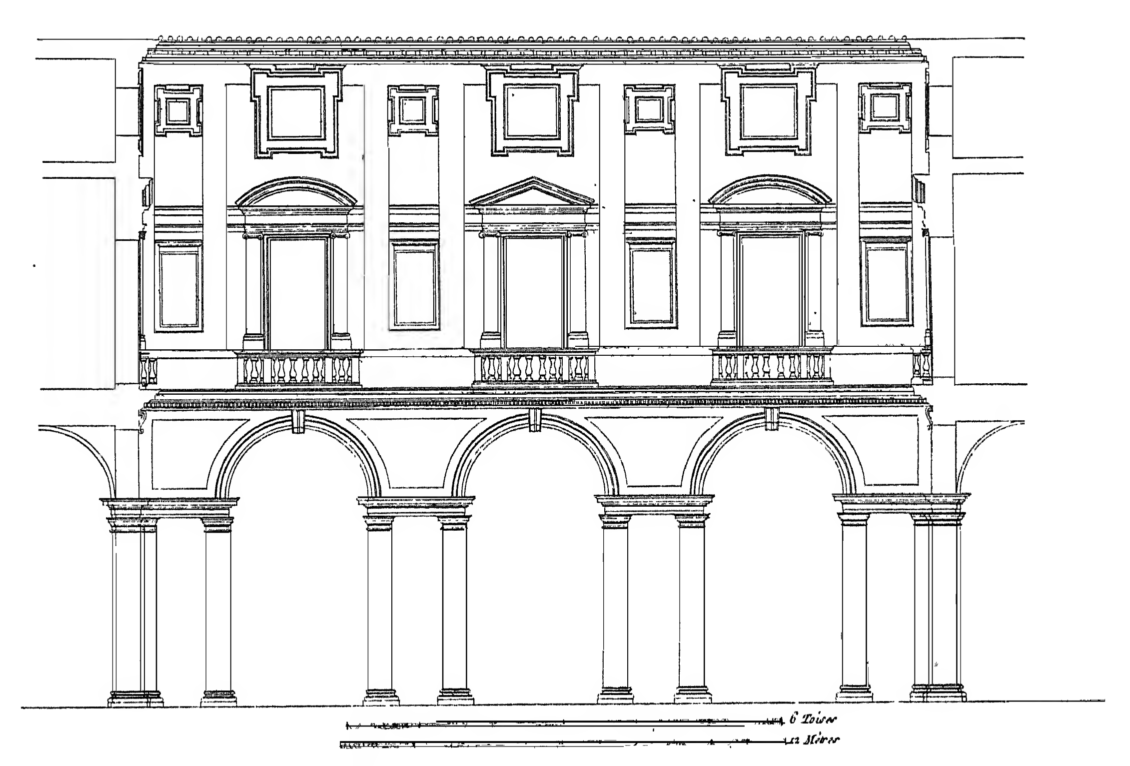


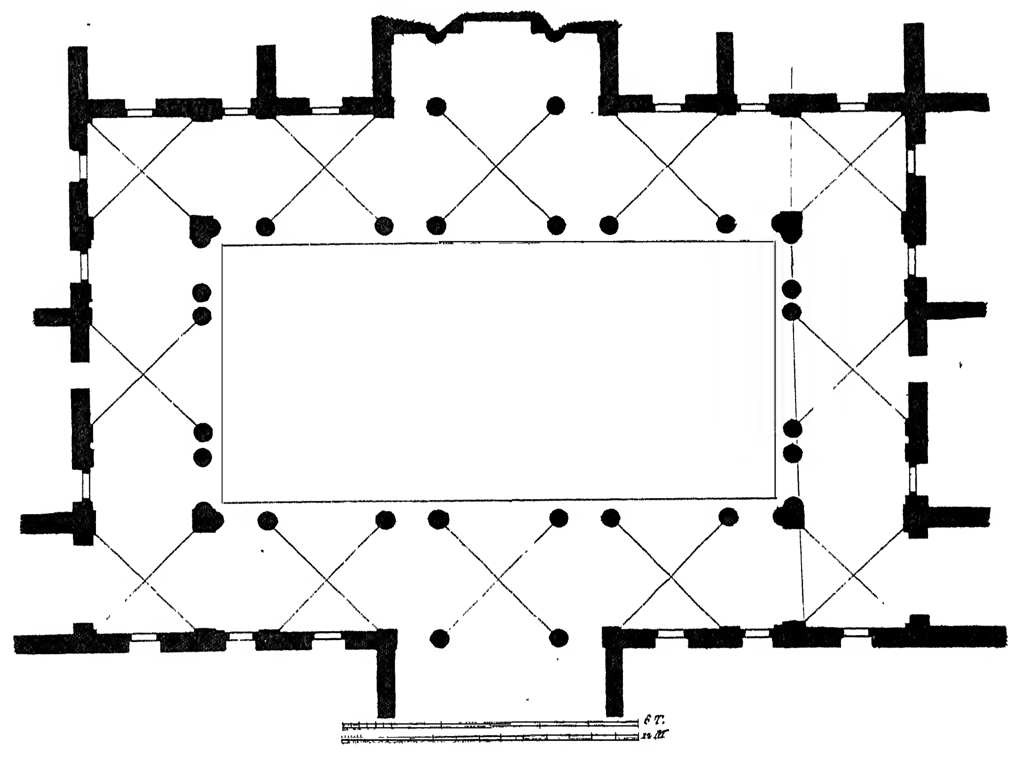
PLAN DU MARCHE.



ELEVATION DE LA COUR DU PALAIS DE ROBERT STROZZI, A FLORENCE.




PLAN DE LA COUR DU PALAIS STROZZI.



# DETAILS DU PALAIS DE ROBERT STROZZI.

CORNICHE DU PREMIER ETAGE.

CORNICHE DU COURONNEMENT

*Echelle des détails* 1 2 3 Pieds / 1 Mètre

*Echelle de la Croisée*

CROISEE DU PREMIER ÉTAGE

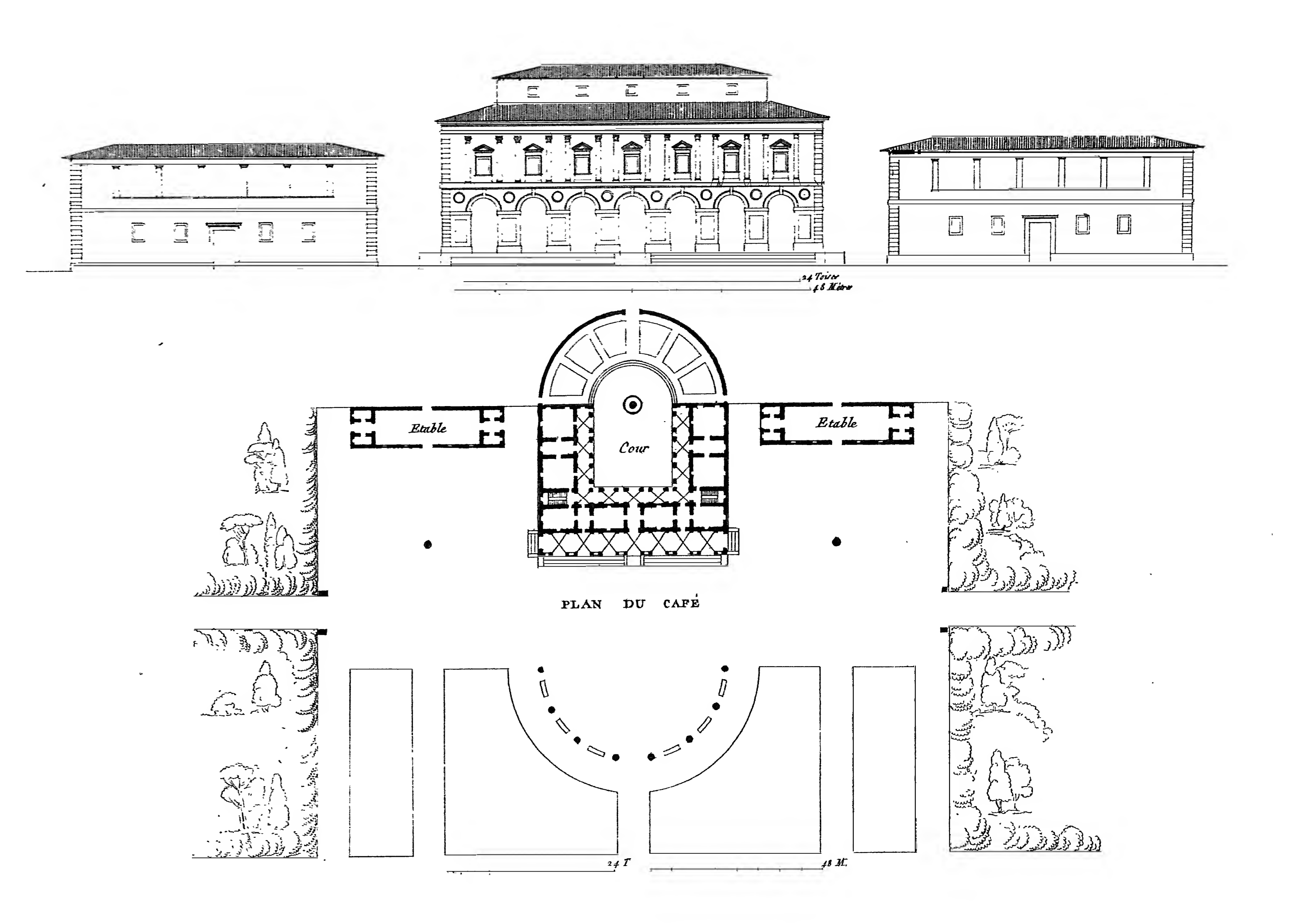
CLEF DES ARCS ET PROFIL DE L'ARCHIVOLTE

APPUY DES CROISÉES.

DETAILS DE LA CROISÉE

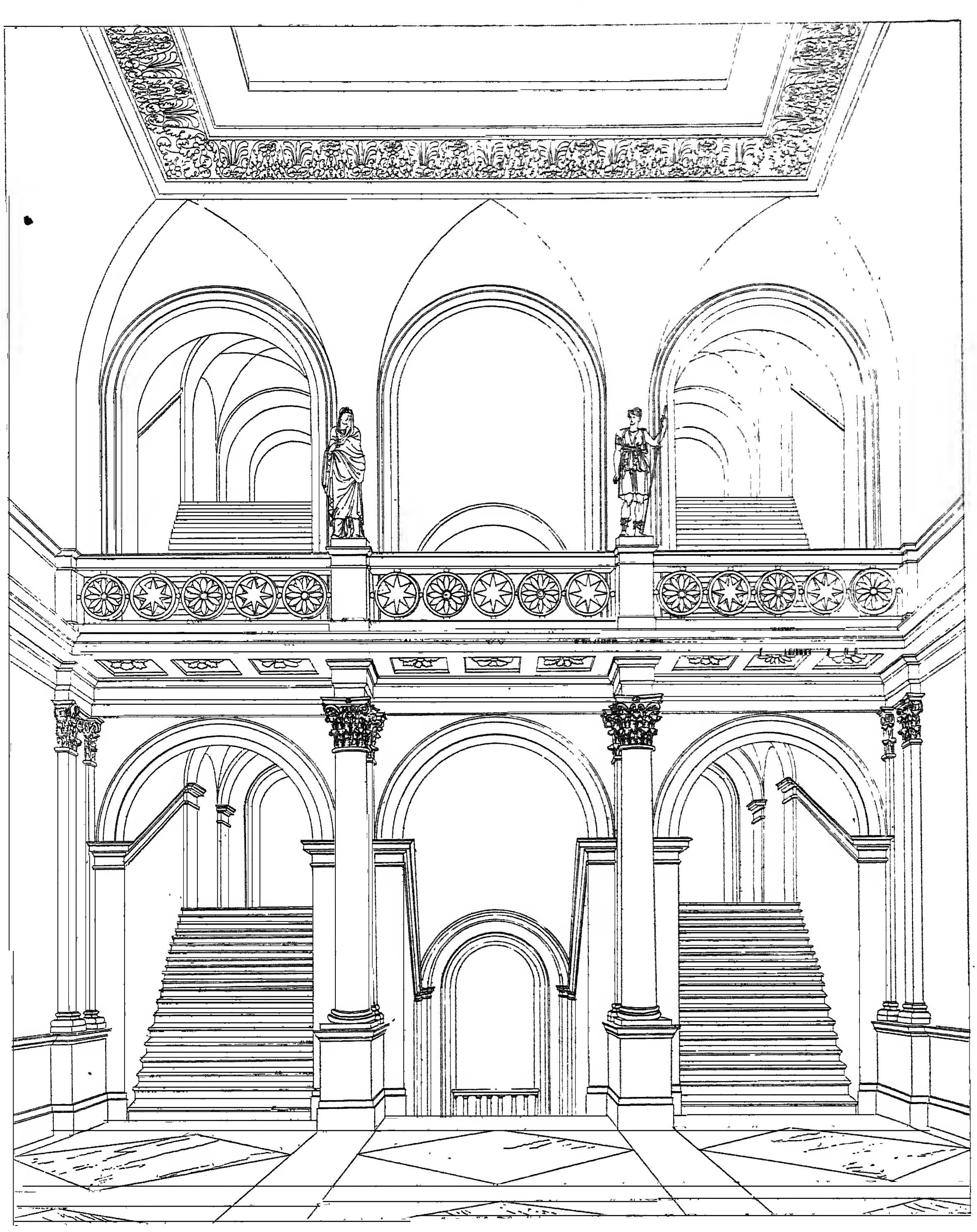
CORNICHE PORTANT LES ARCS

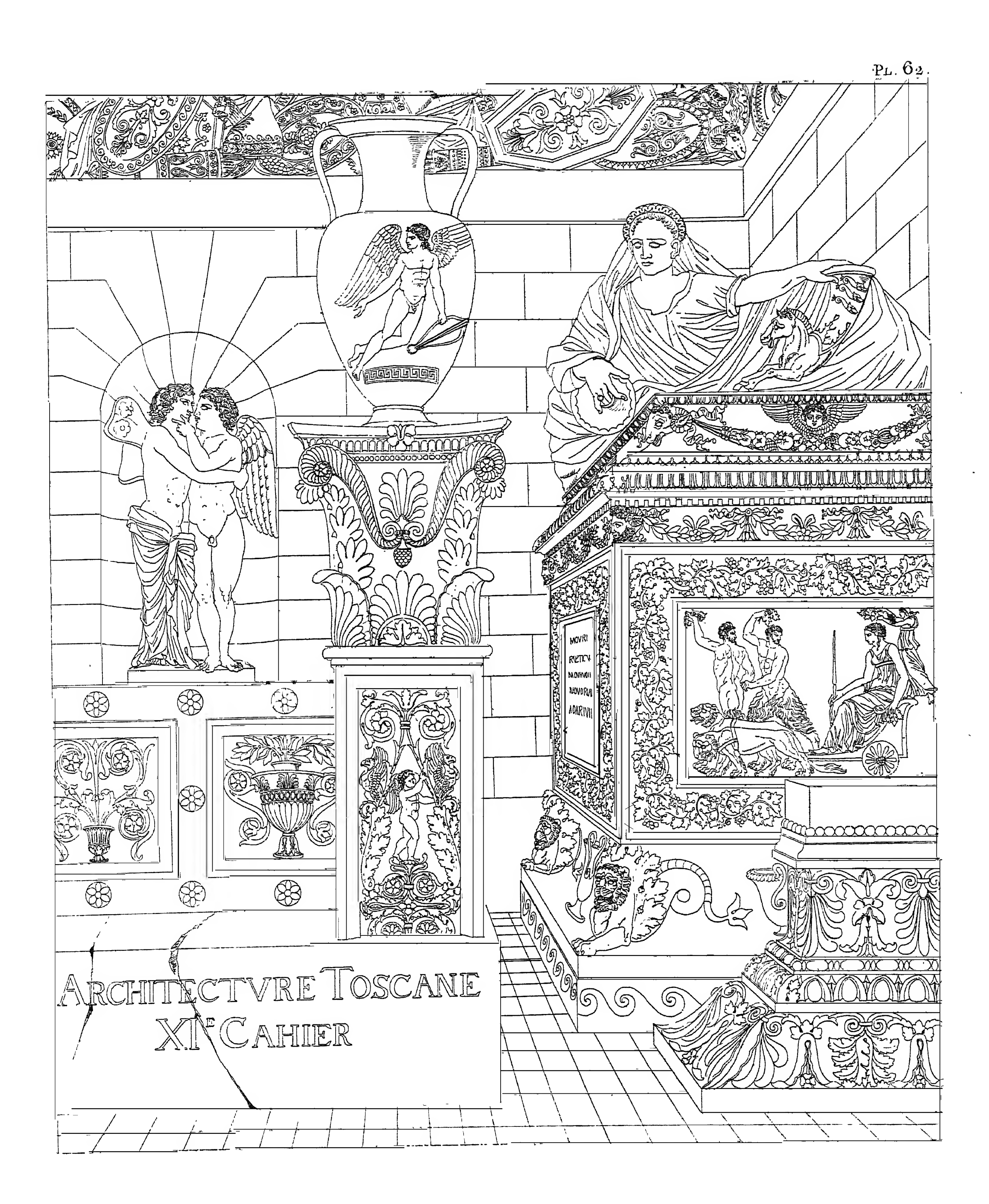
ELEVATION GÉOMETRALE DU GRAND CAFE ET DES ETABLES DANS LES PROMENADES DES CASCINES, A FLORENCE.



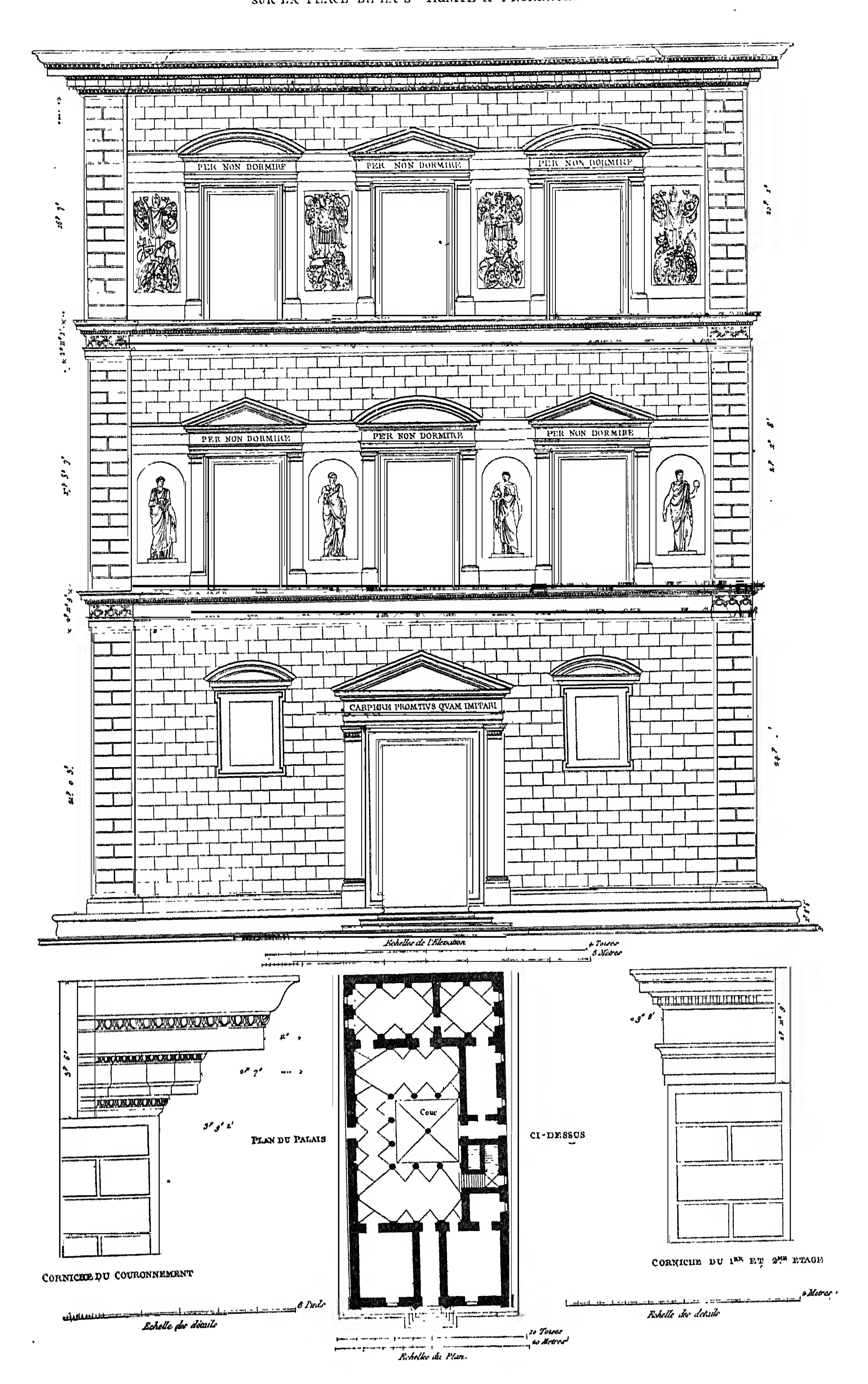
# Vue du grand escalier du Palais Pitti, à Florence.

Prise du premier étage

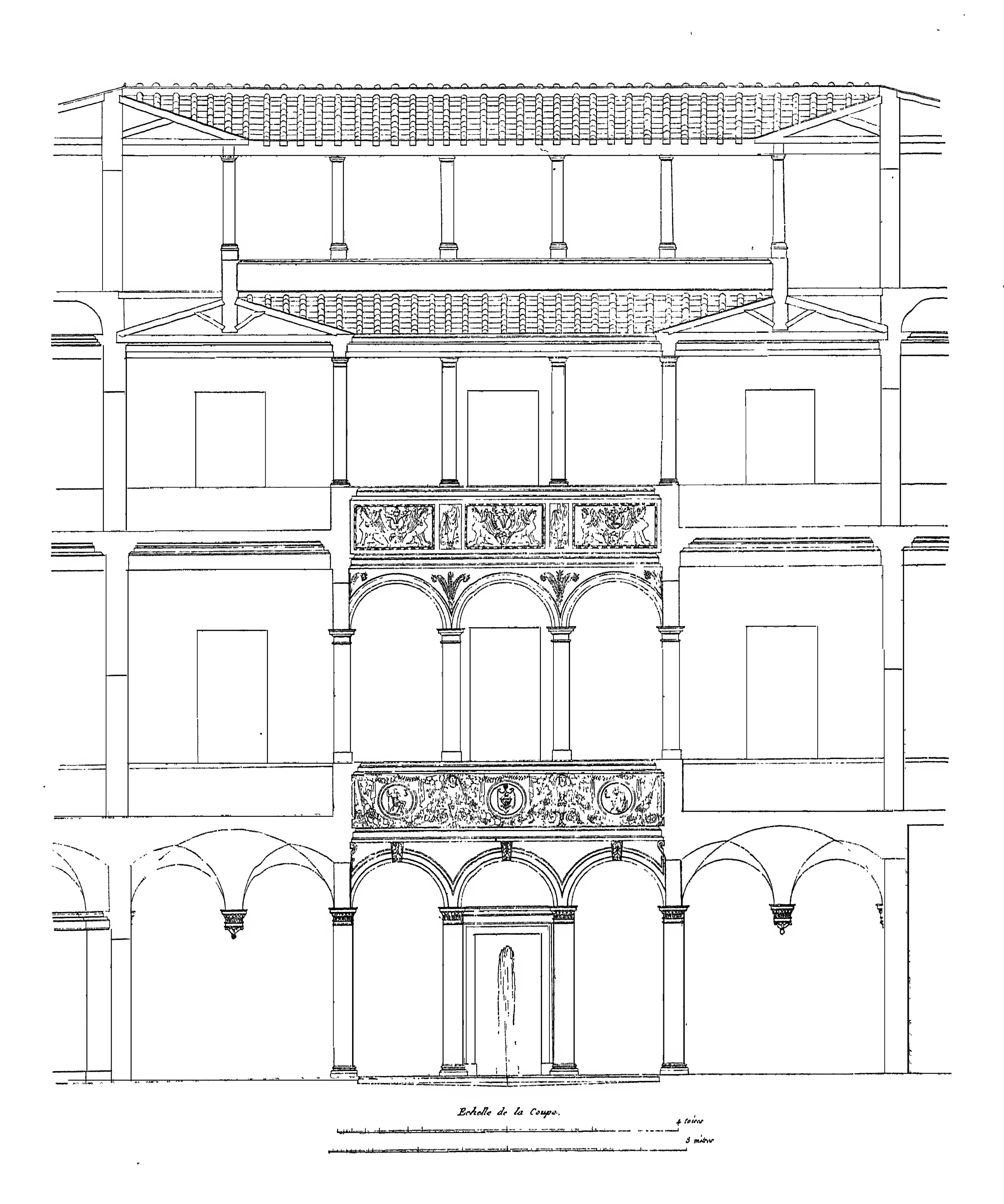



ARCHITECTVRE TOSCANE
XIE CAHIER

ELEVATION GÉOMETRALE DU PALAIS BARTOLINI,
SUR LA PLACE DE LA STE TRINITÉ A FLORENCE.

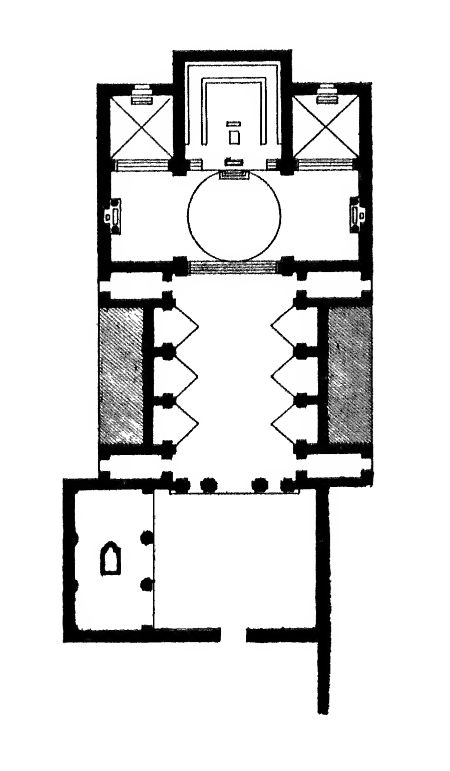


COUPE DU PALAIS BARTOLINI.

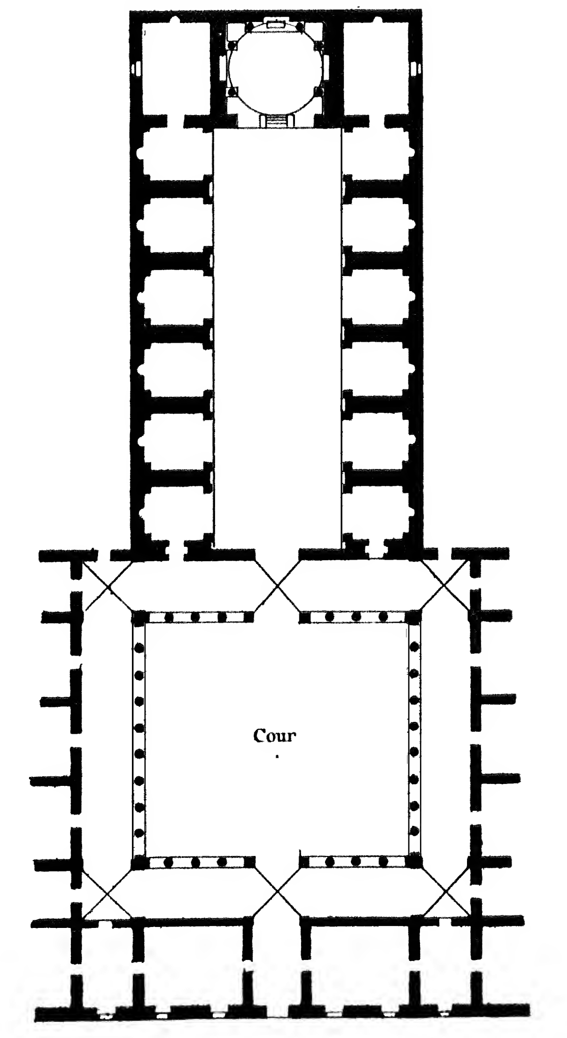


PLAN DE L'EGLISE DE S^T PANCRASE.

A FLORENCE

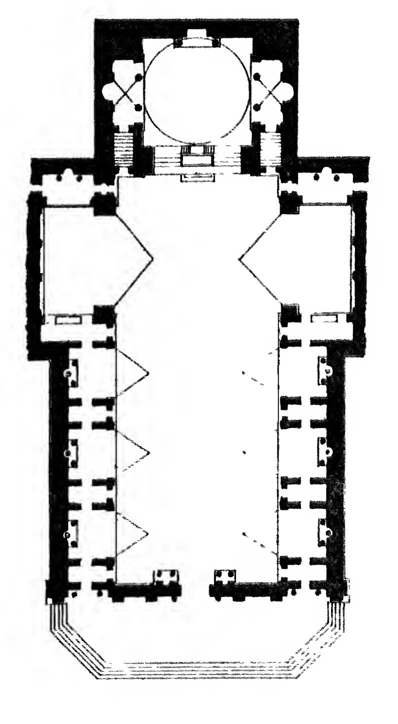



PLAN DE L'EGLISE DE S^TE MAGDELEINE, A FLORENCE.

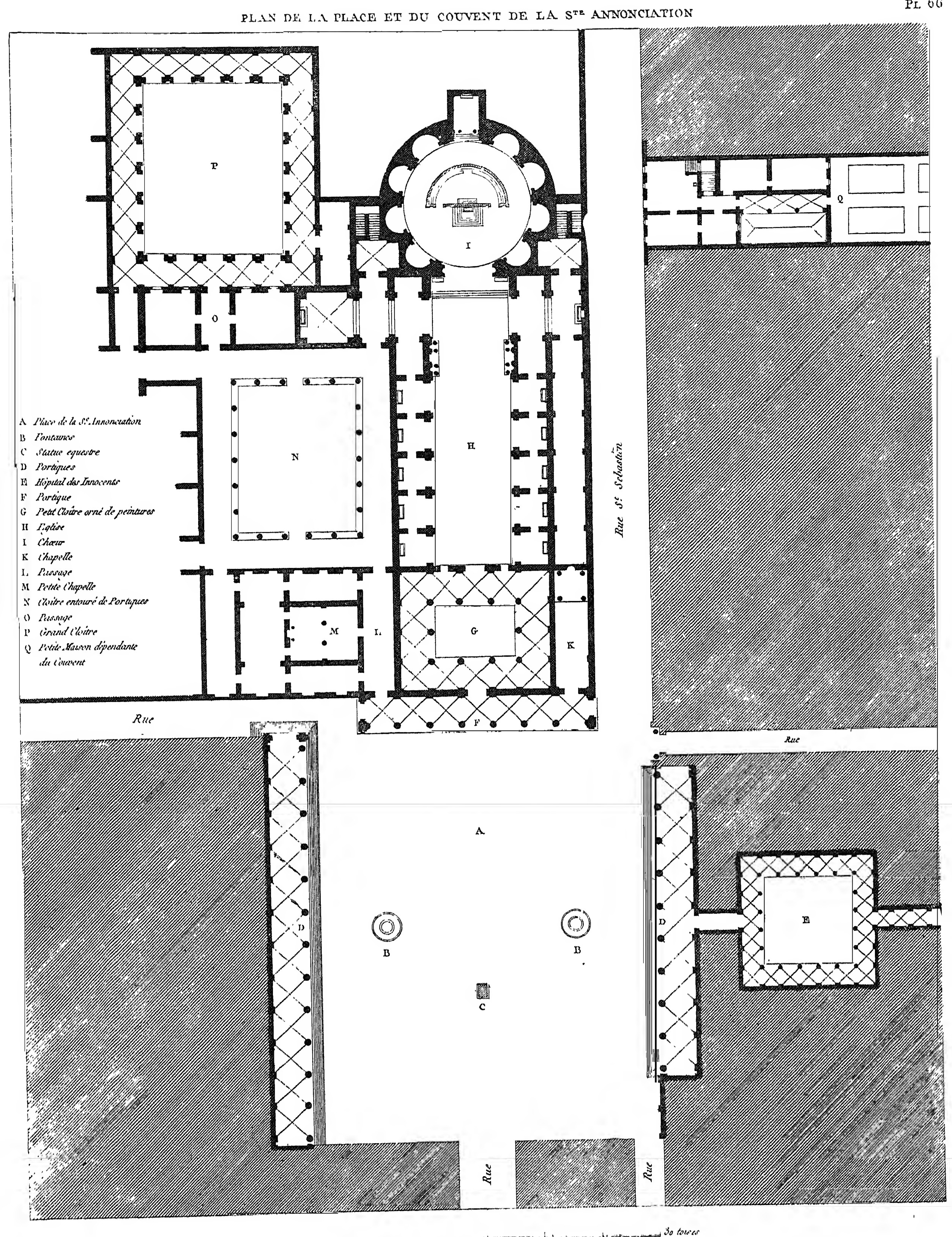



PLAN DE L'EGLISE S^T MICHEL.

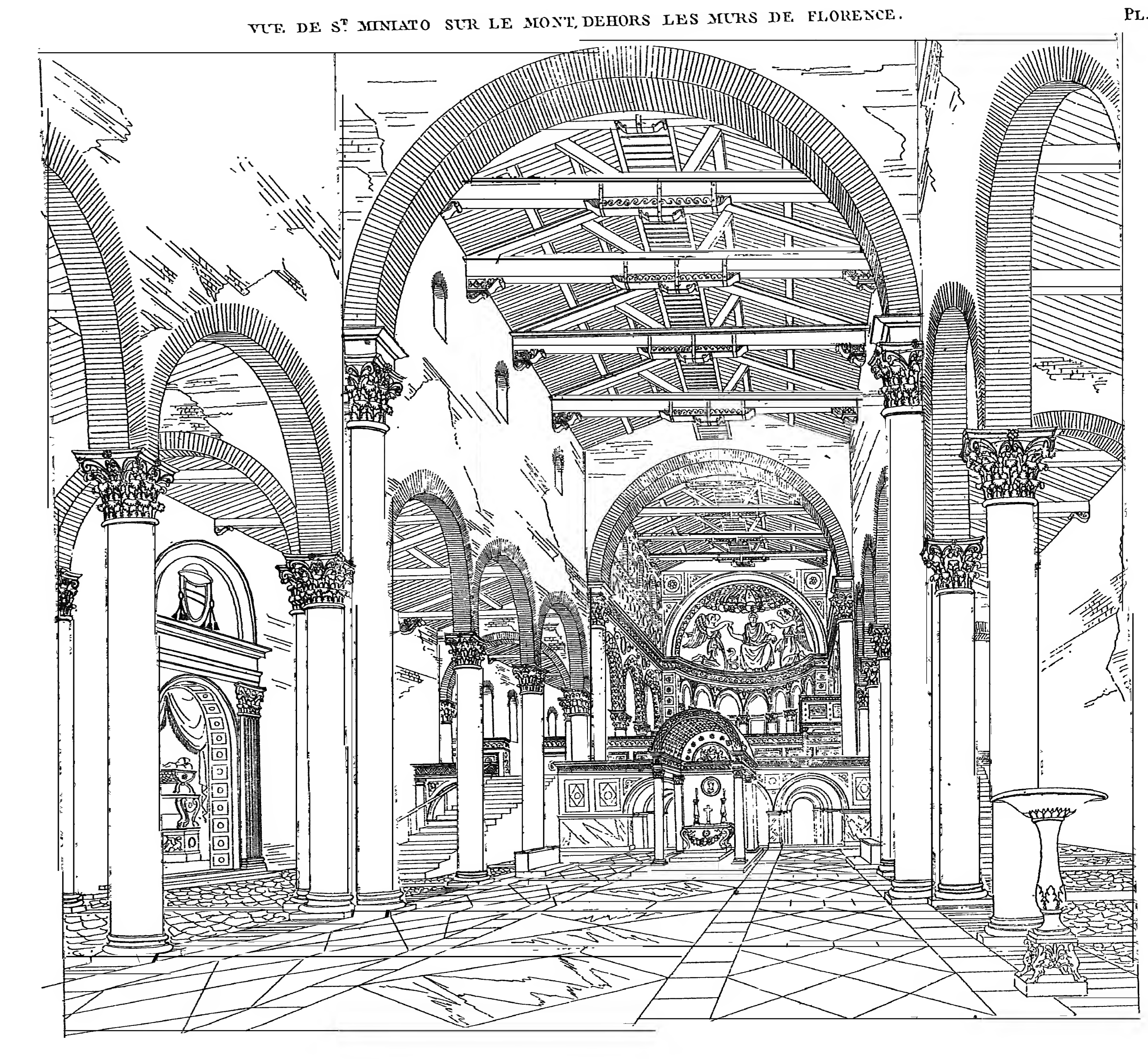
PLACE S^T MICHEL, A FLORENCE

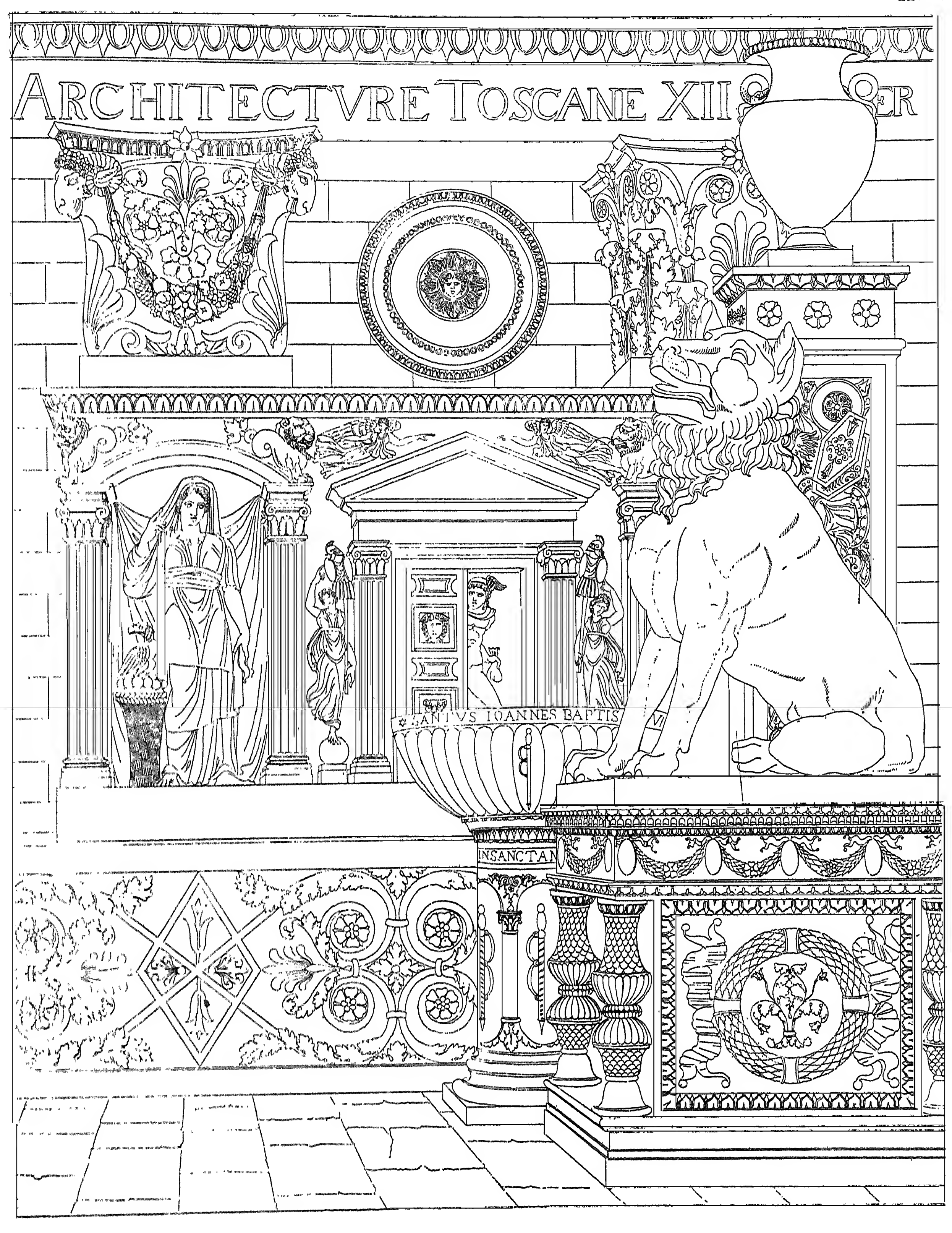


PLAN DE LA PLACE ET DU COUVENT DE LA Ste ANNONCIATION

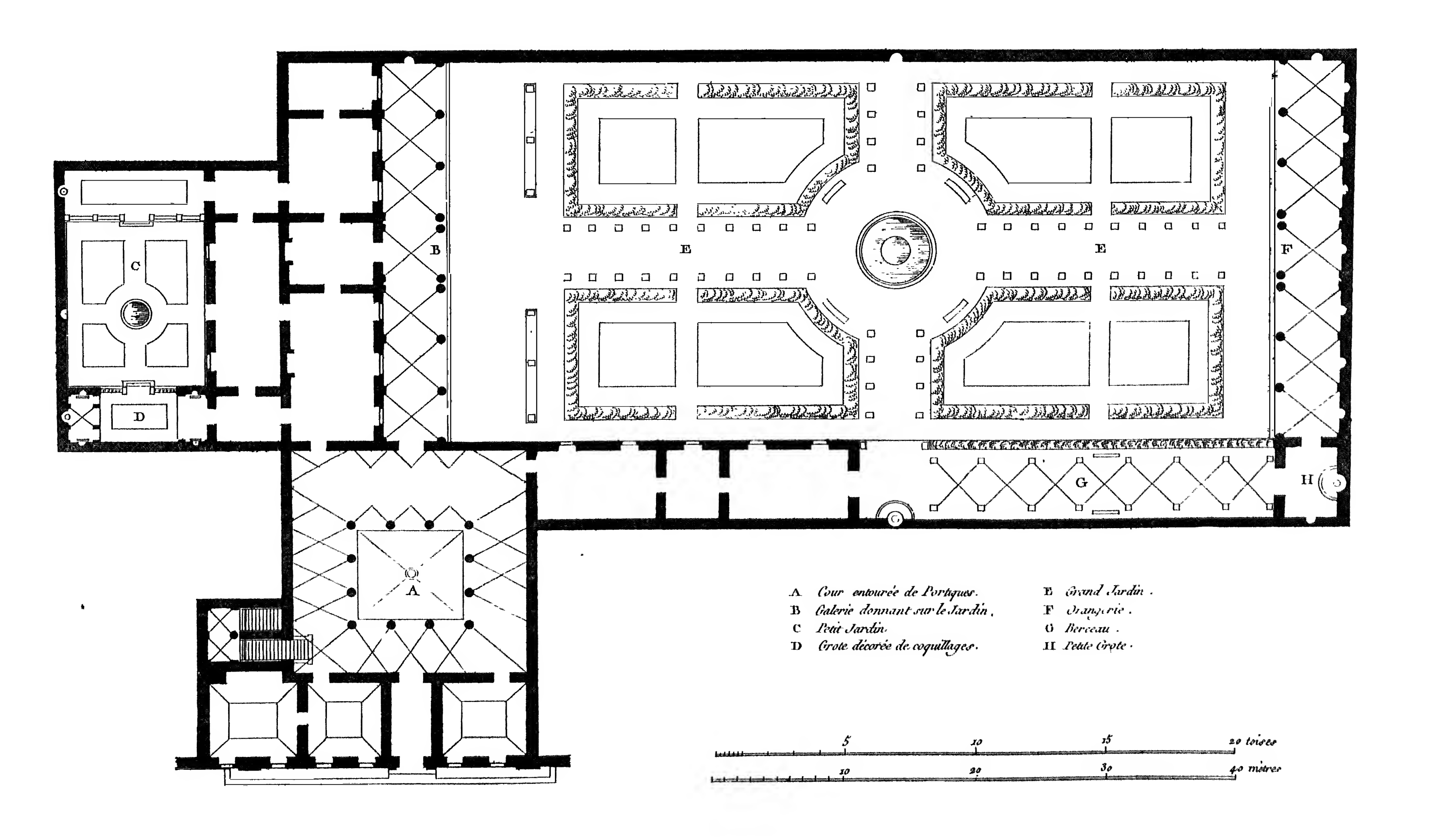


VUE DE St. MINIATO SUR LE MONT, DEHORS LES MURS DE FLORENCE.

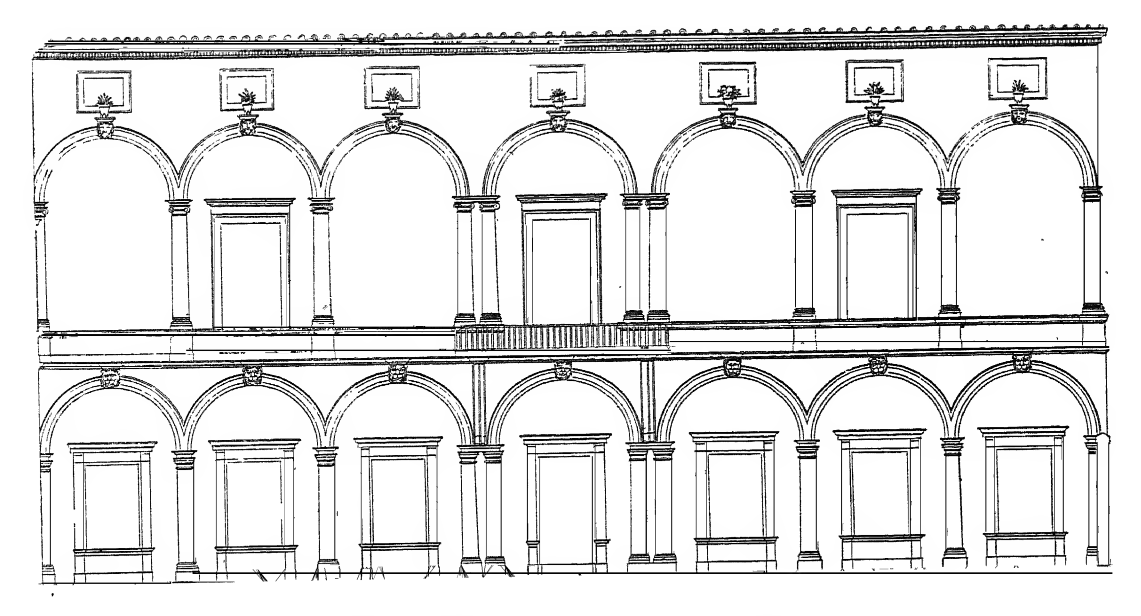



ARCHITECTURE TOSCANE XII
ER
SANTUS IOANNES BAPTIS
INSANCTAN

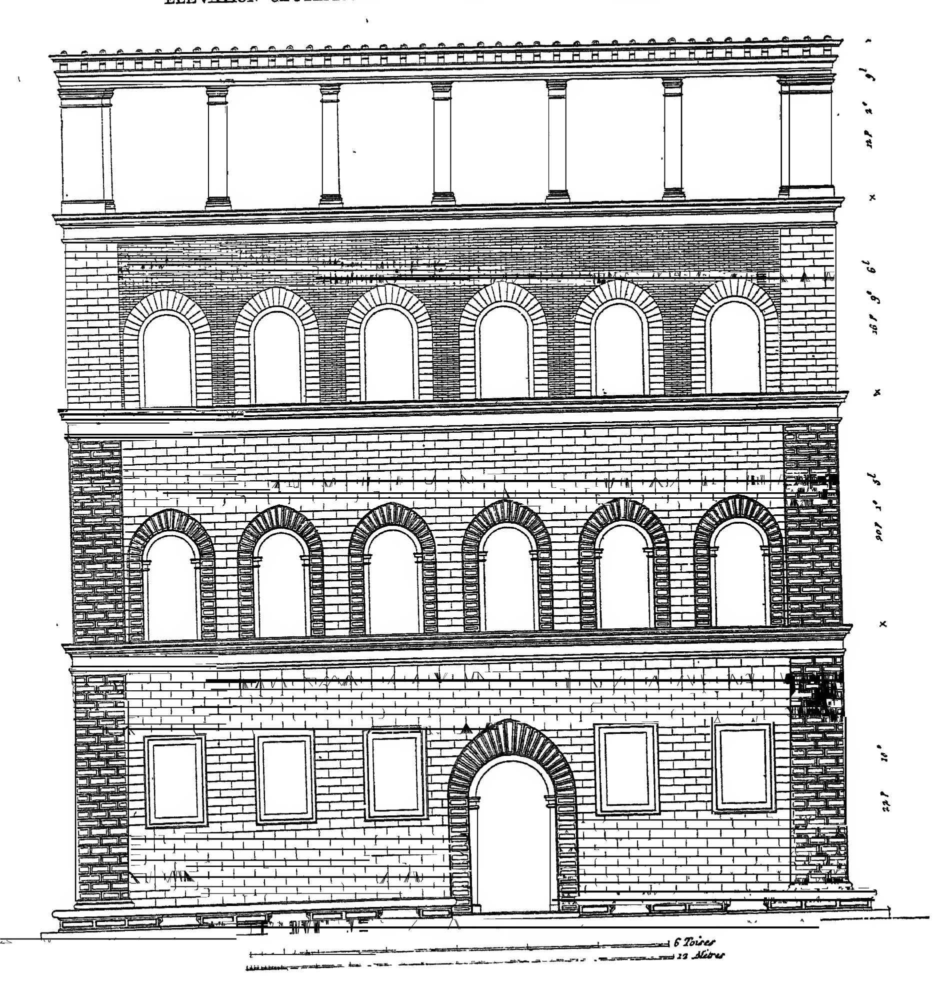
# PLAN DU PALAIS NICOLINI VIA. DE SERVI, A FLORENCE



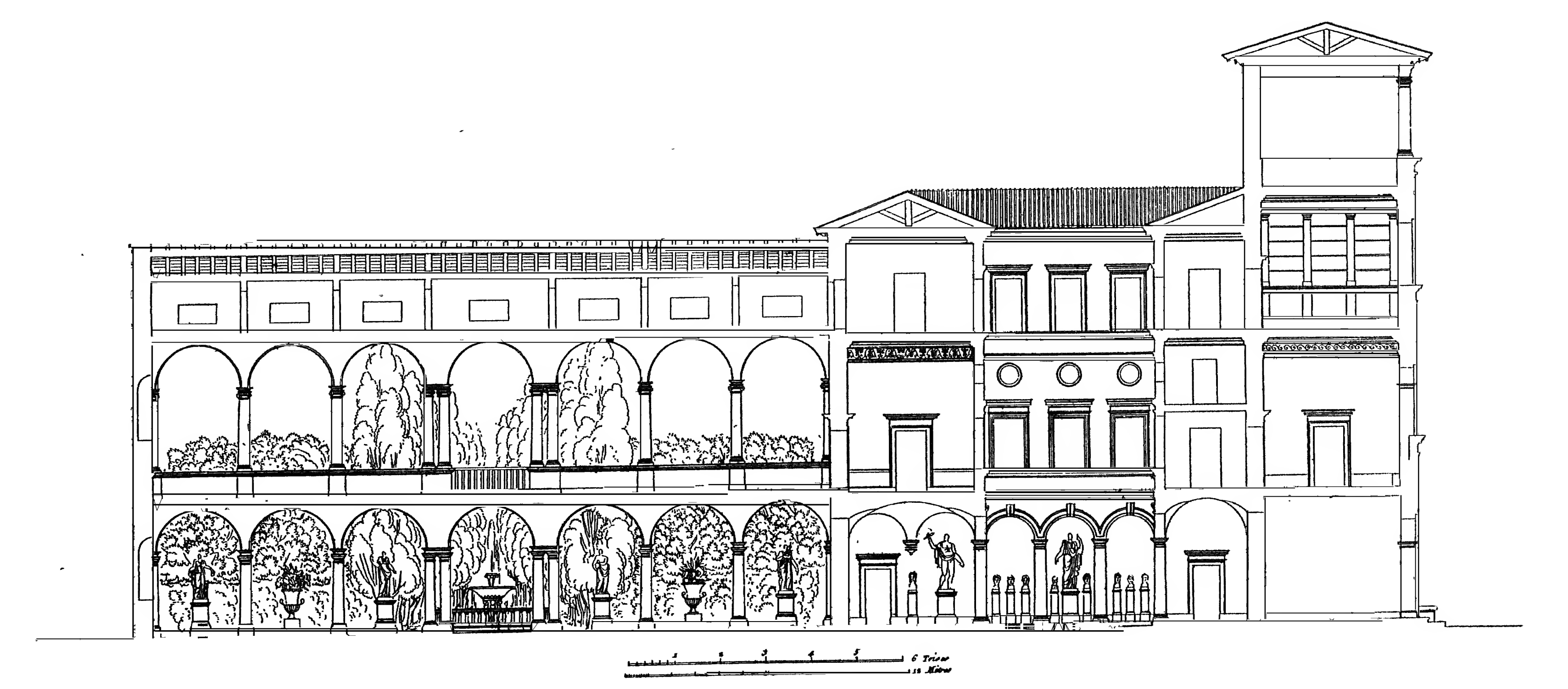
ELEVATION GÉOMETRALE DE LA GALERIE DU PALAIS NICOLINI, DONNANT SUR LE JARDIN.



ELÉVATION GEOMETRALE DU PALAIS NICOLINI, A FLORENCE



COUPE GEOMETRALE DU PALAIS NICOLINI.



DETAILS DU PALAIS NICOLINI. 

DÉTAILS DU PRÉMIER ETAGE

CORNICHE DU SOUBASSEMENT.

COLONNE DE LA LOGE

CORNICHE DU COURONNEMENT

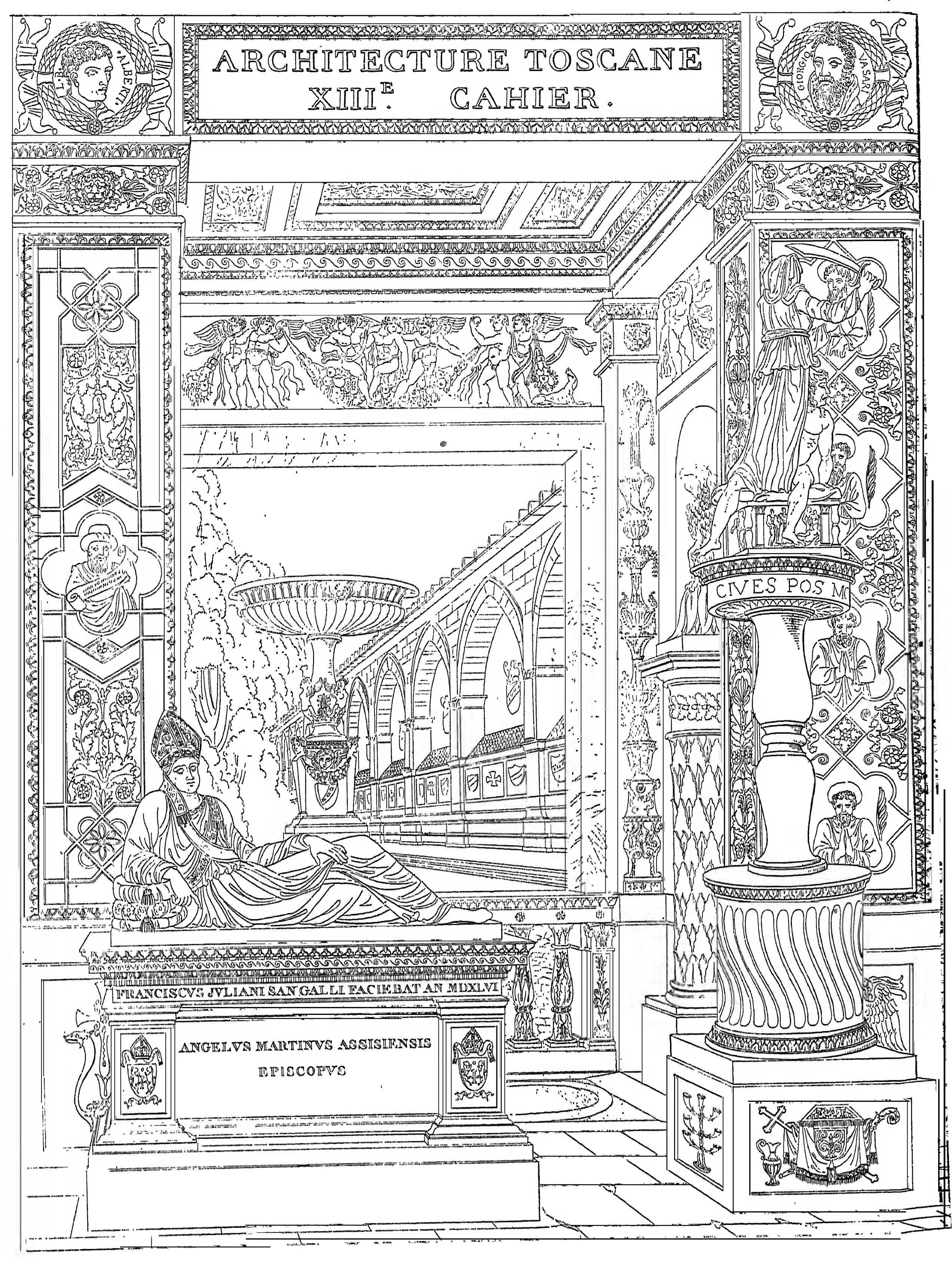
CORNICHE DU SECOND ÉTAGE

6 Toises

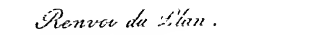
12 Mètres

VUE DU VESTIBULE DE L'HOPITAL DE St JEAN DE DIEU,
A FLORENCE

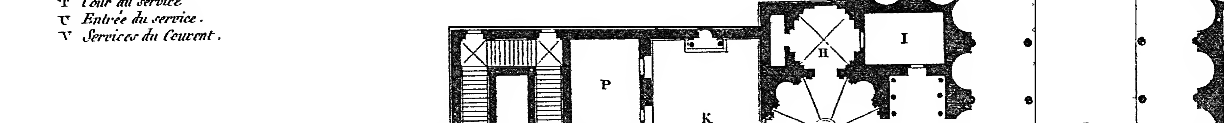



ARCHITECTURE TOSCANE
XIII.E CAHIER.
L.B. ALBERTI
GIORGIO VASARI
CIVES POS M
FRANCISCVS JVLIANI SAN GALLI FACIEBAT AN MDXLVI
ANGELVS MARTINVS ASSISIENSIS
EPISCOPVS

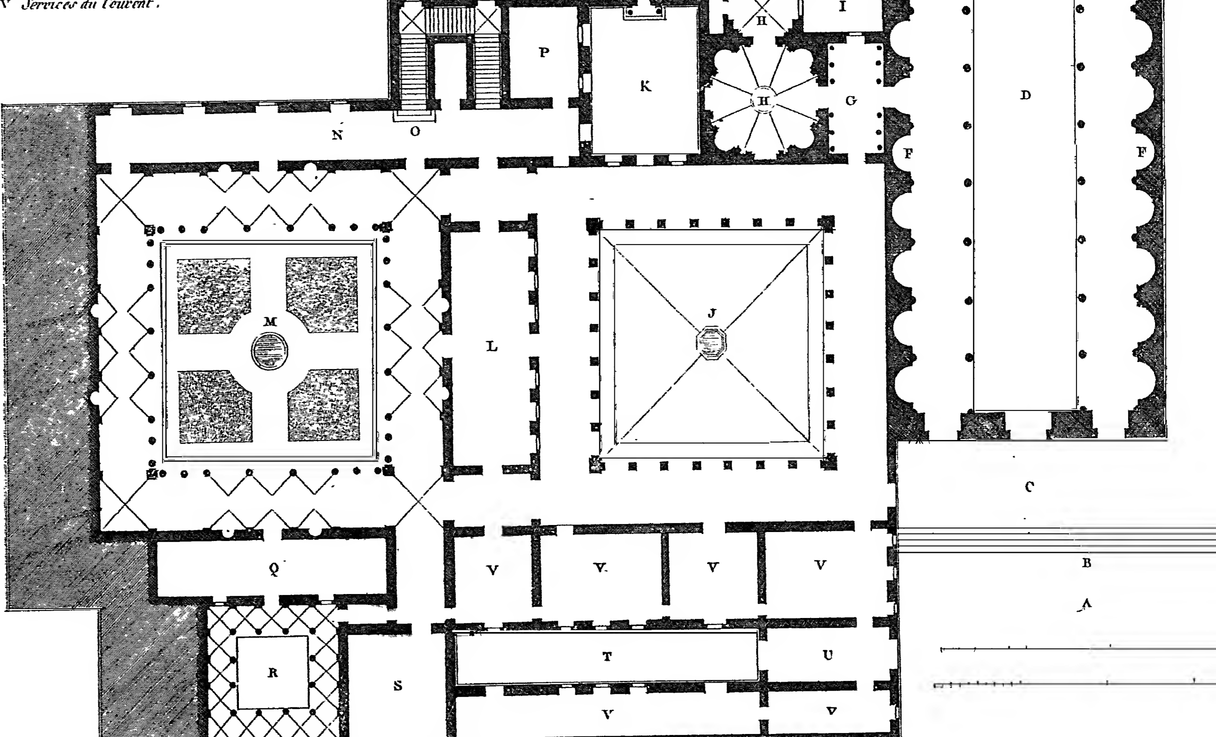
PLAN DE L'EGLISE DU S. ESPRIT ET DU COUVENT DES AUGUSTINS, A FLORENCE.



*Renvoi du Plan.*



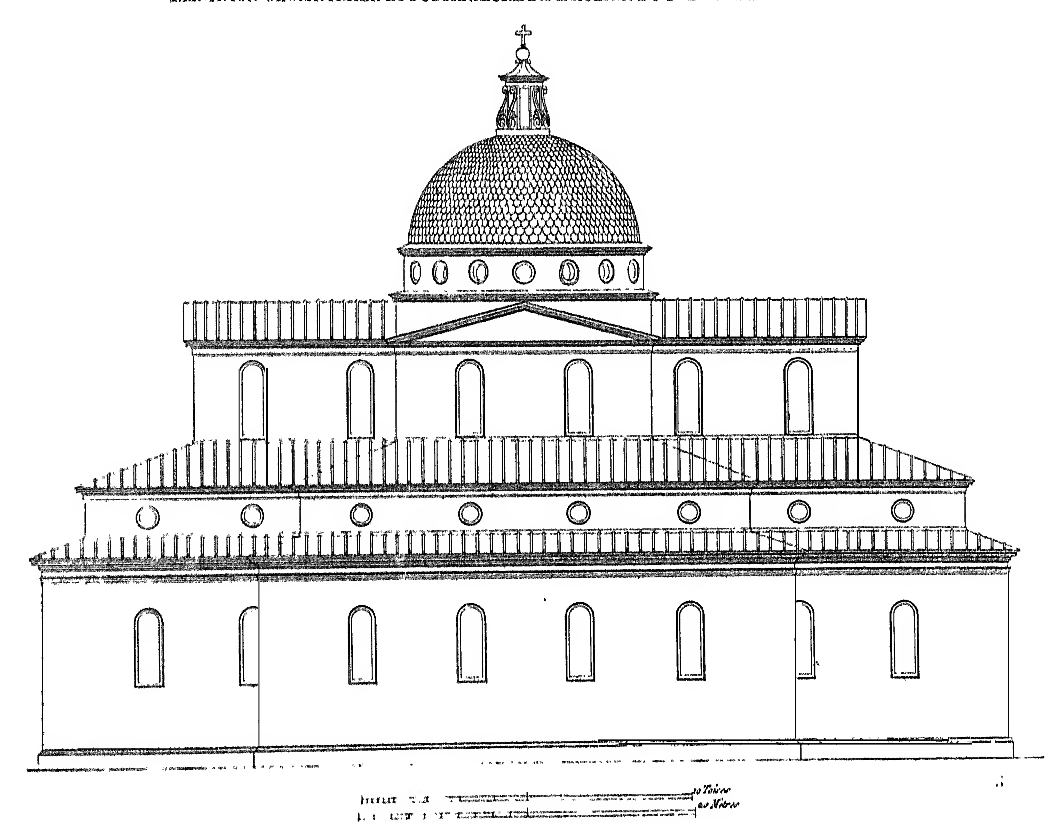
A *Place devant l'Eglise*
B *Escalier*
C *Terrasse*
D *Eglise divisée en trois nefs.*
E *Maître autel*
F *Niches dans tout le pourtour interieur de l'Eglise formant chapelles.*
G *Passage à la Sacristie et aux Cloîtres.*
H *Sacristie.*
I *Petite Cour.*
J *Grande Cour entourée de Portiques en arcades, elle est dallée en pierre, au centre une fontaine.*
K *Oratoire.*
L *Refectoire des Peres*
M *Grande Cour entourée de Portiques soutenus par des Colonnes, ornée de fontaine et gazons.*
N *Corridor de dégagement*
O *Grand Escalier arrivant dans une grande Galerie servant de promenoir et distribuant dans les cellules des Peres; ladite pratiquée audessus du Refectoire.*
P *Petite Cour.*
Q *Refectoire des Novices*
R *Cour entourée de Portiques.*
S *Refectoire du service*
T *Cour du service.*
U *Entrée du service.*
V *Services du Couvent.*



COUPE TRANSVERSALE DE L'ÉGLISE DU S.T ESPRIT A FLORENCE



ELEVATION GEOMETRALE ET POSTERIEURE DE L'EGLISE DU S.T ESPRIT A FLORENCE.



PLAN DU PALAIS CIMENES A FLORENCE.



MOITIE DU PLAN DU PALAIS DES OFFICES A FLORENCE



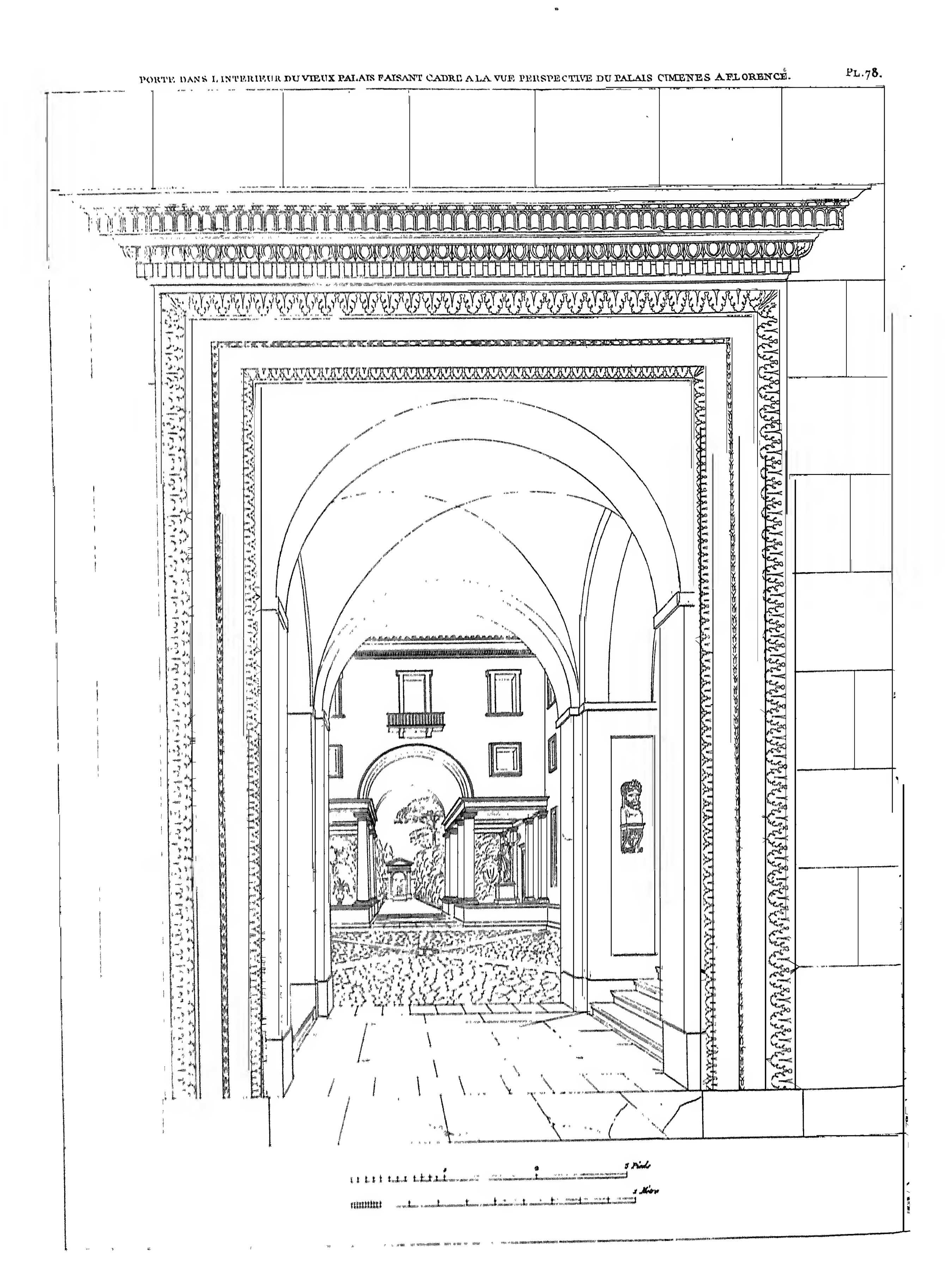
PLAN DU VIEUX PALAIS A FLORENCE



PORTION DE LA COUPE TRANSVERSALE DU PALAIS DES OFFICES.

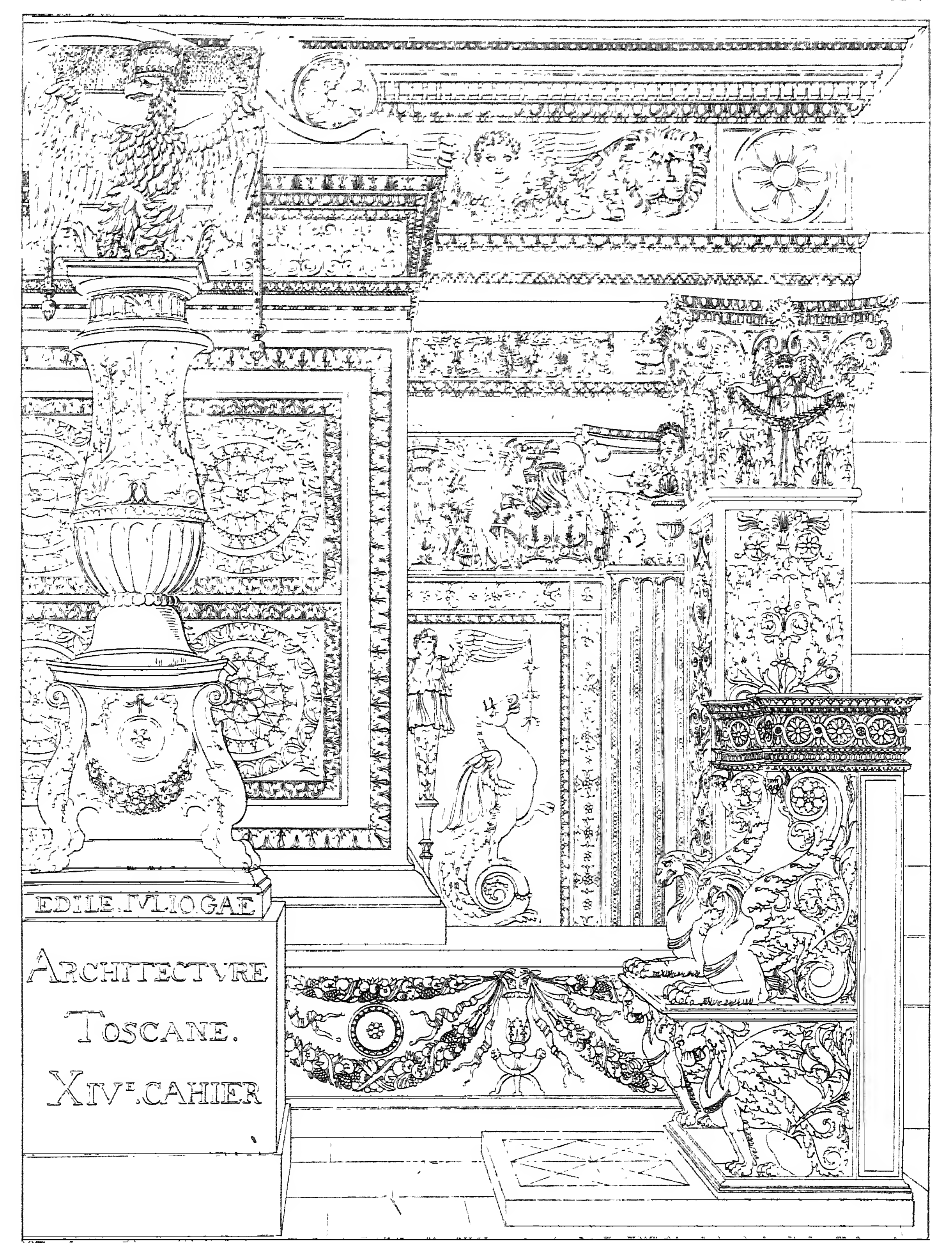
ÉLÉVATION DU PALAIS DES OFFICES COTÉ DU FLEUVE.

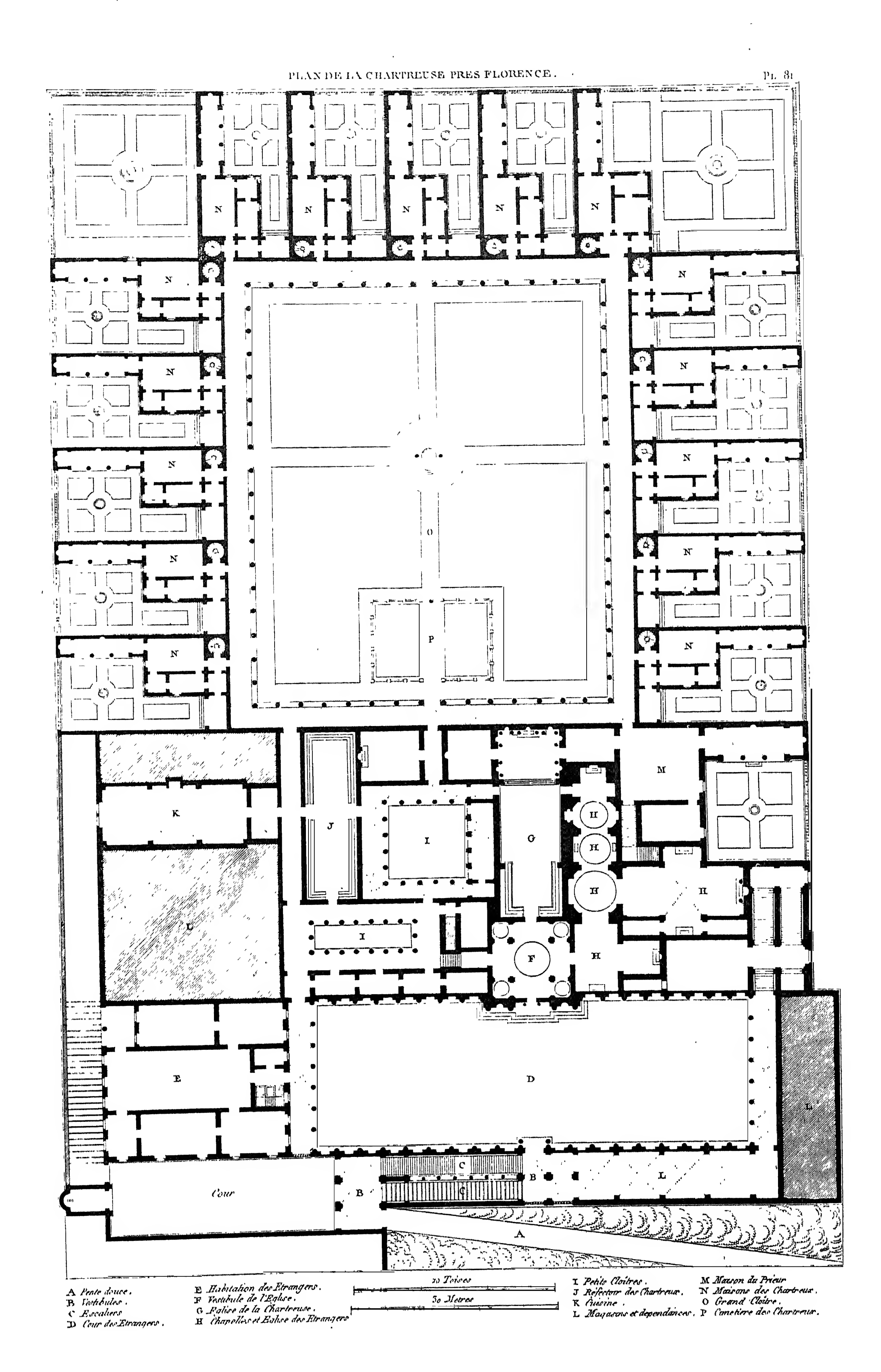
PORTE DANS L'INTERIEUR DU VIEUX PALAIS FAISANT CADRE A LA VUE PERSPECTIVE DU PALAIS CIMENES A FLORENCE. 



VUE PERSPECTIVE DU PALAIS DES OFFICES, PRISE DES BORDS DE L'ARNO.

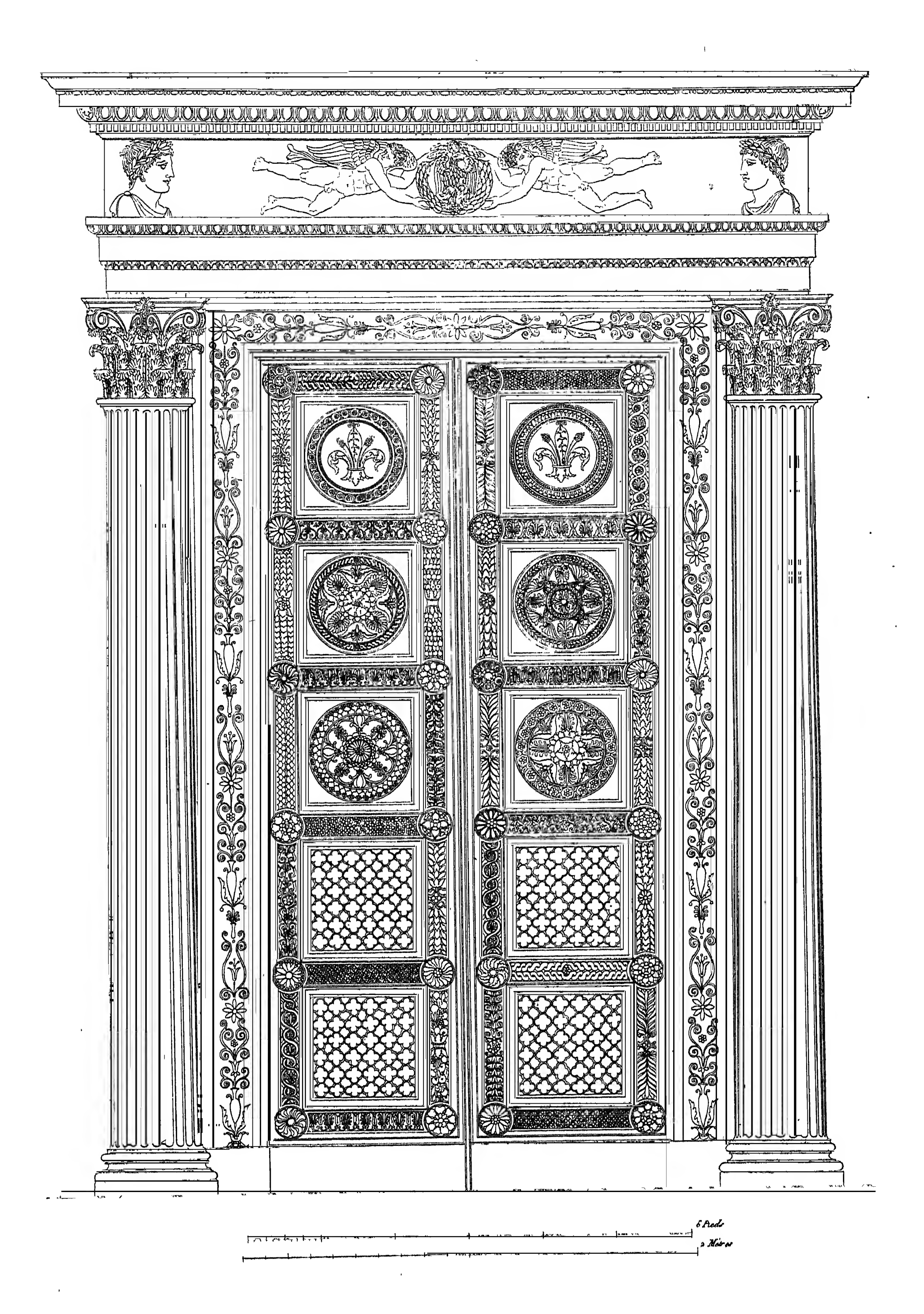



EDILE. IVLIO. GAE
ARCHITECTVRE
TOSCANE.
XIVE. CAHIER




A *Pente douce.*
B *Vestibules.*
C *Escaliers*
D *Cour des Etrangers.*
E *Habitation des Etrangers.*
F *Vestibule de l'Eglise.*
G *Eglise de la Chartreuse.*
H *Chapelles et Eglise des Etrangers*
I *Petits Cloîtres.*
J *Réfectoir des Chartreux.*
K *Cuisine.*
L *Magasins et dependances.*
M *Maison du Prieur*
N *Maisons des Chartreux.*
O *Grand Cloître.*
P *Cimetière des Chartreux.*

PORTE DANS LE CLOITRE DE L EGLISE DE S$^{TE}$ CROIX A FLORENCE 



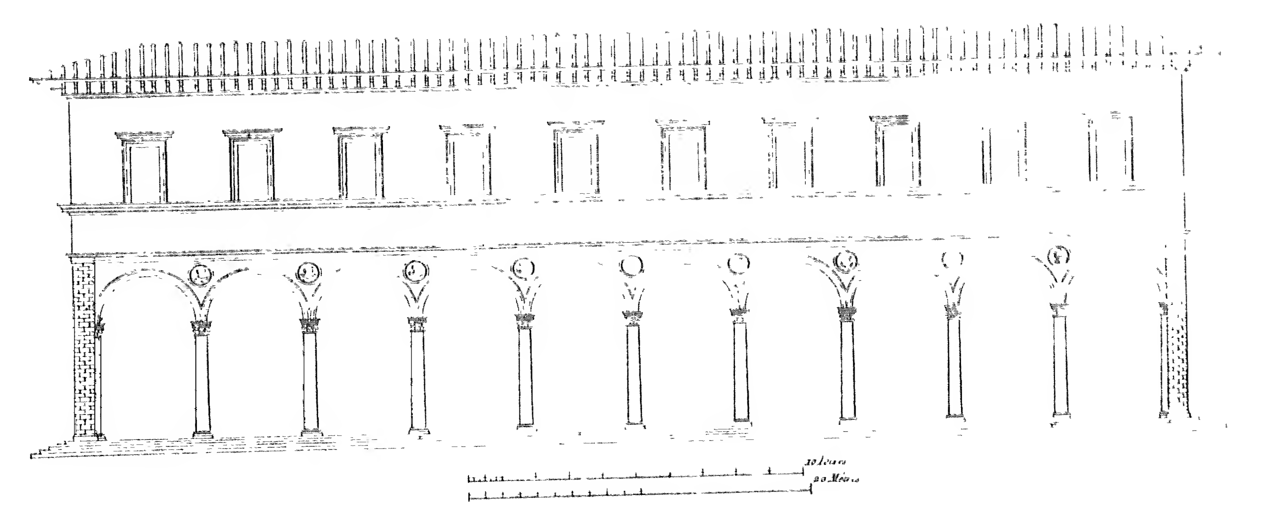
PLAN DU PALAIS ZANOPUCCI A FLORENCE

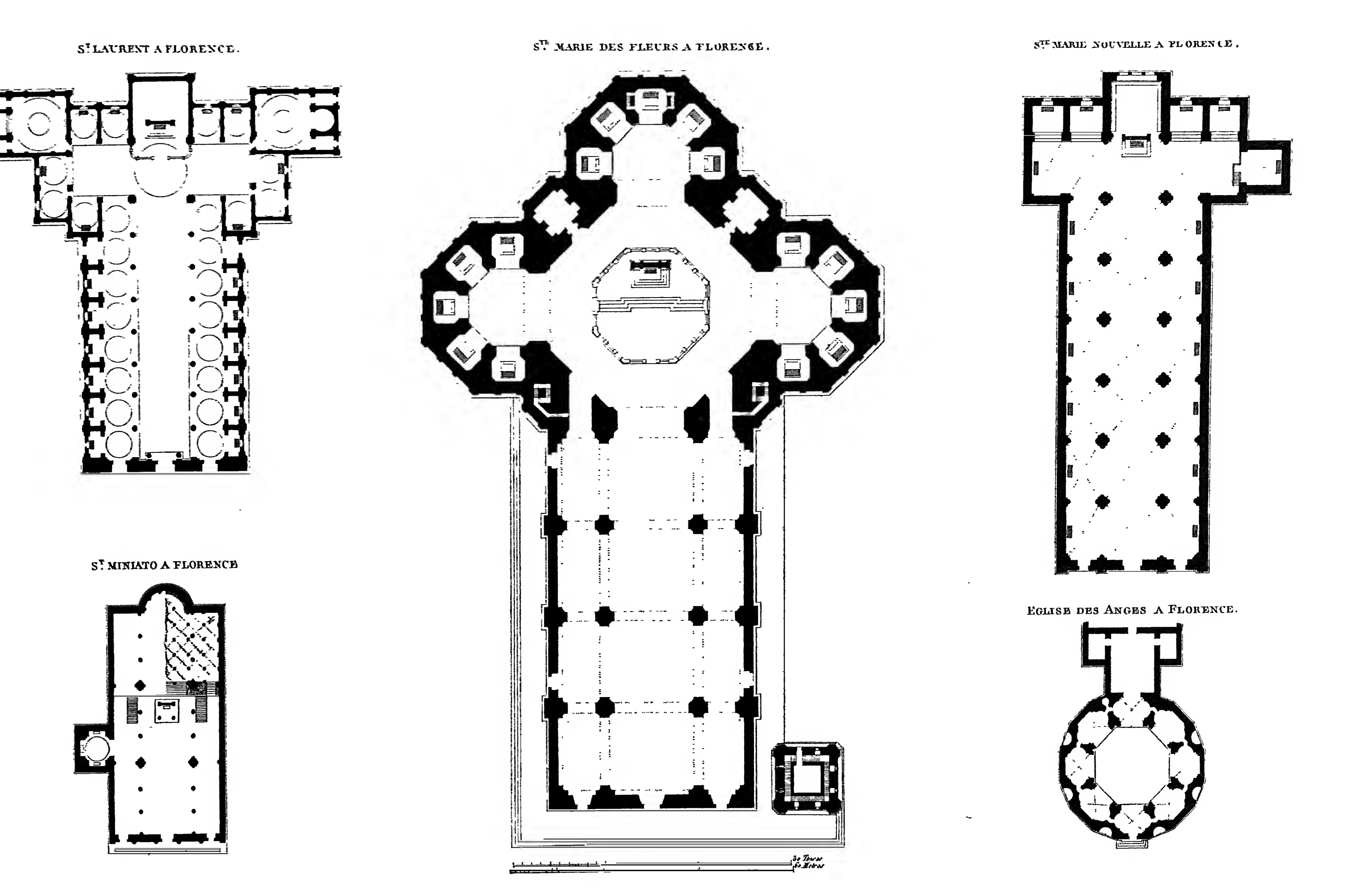
ELEVATION GEOMETRALE DU PETIT MARCHE AUX POISSONS A FLORENCE.

PLAN D'UN PETIT PALAIS A FLORENCE

PLAN DU PETIT MARCHE AUX POISSONS

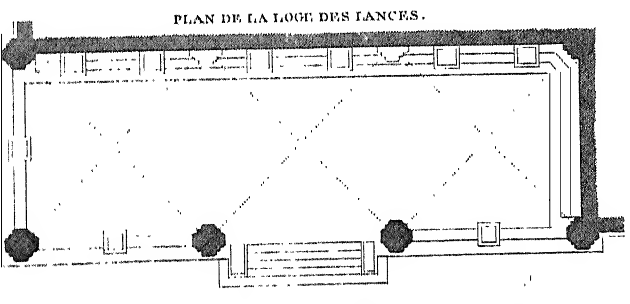
ELEVATION GEOMETRALE DE L'HOPITAL DE S.TE MARIE NOUVELLE A FLORENCE




St. Laurent a Florence.
Ste. Marie des Fleurs a Florence.
Ste. Marie Nouvelle a Florence.
St. Miniato a Florence
Eglise des Anges a Florence.
30 Toises
60 Mètres

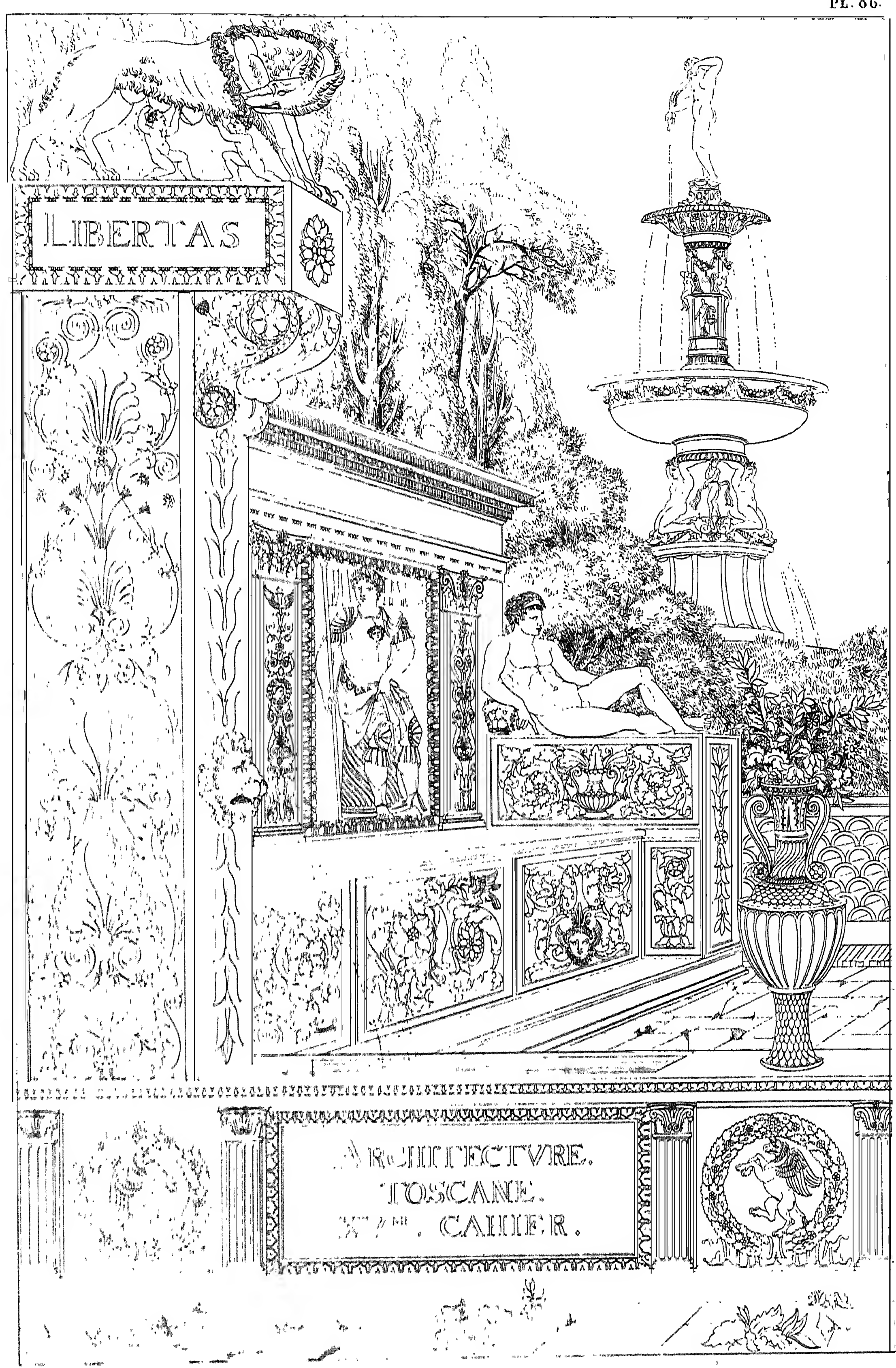
VUE INTÉRIEURE DE LA LOGE DES LANCES SUR LA PLACE DU GRAND DUC A FLORENCE.

PLAN DE LA LOGE DES LANCES.

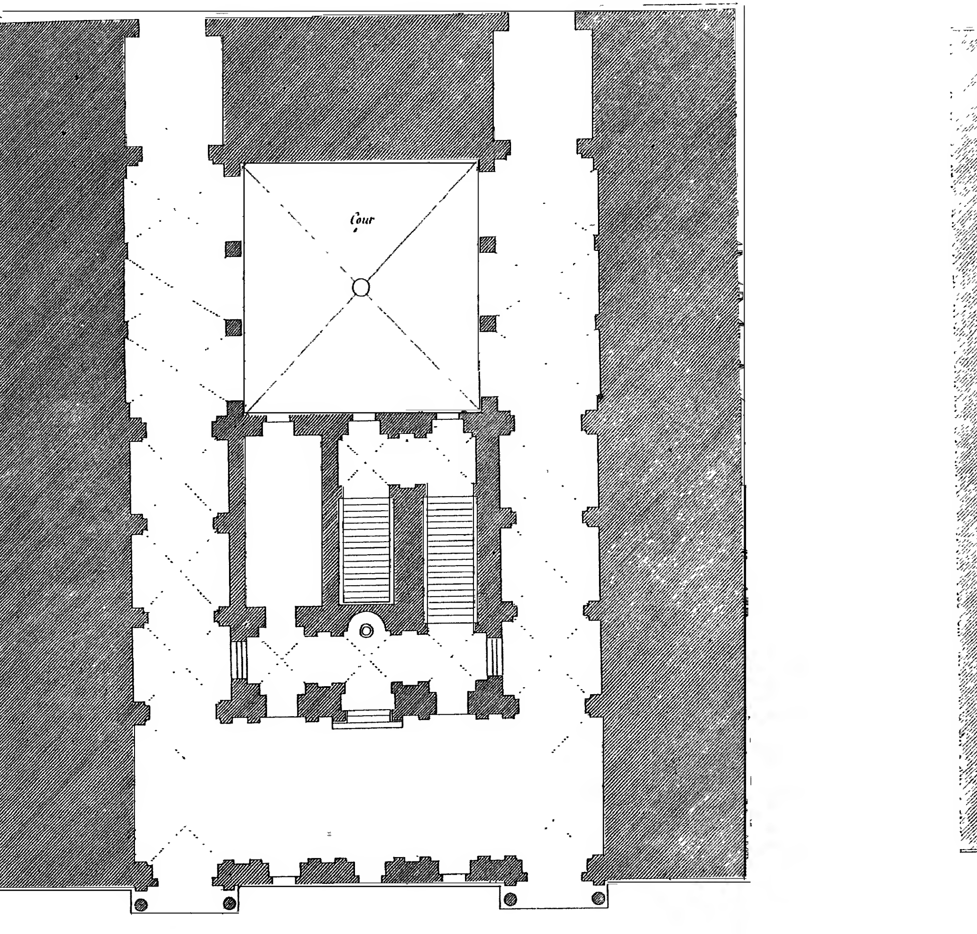


Toises

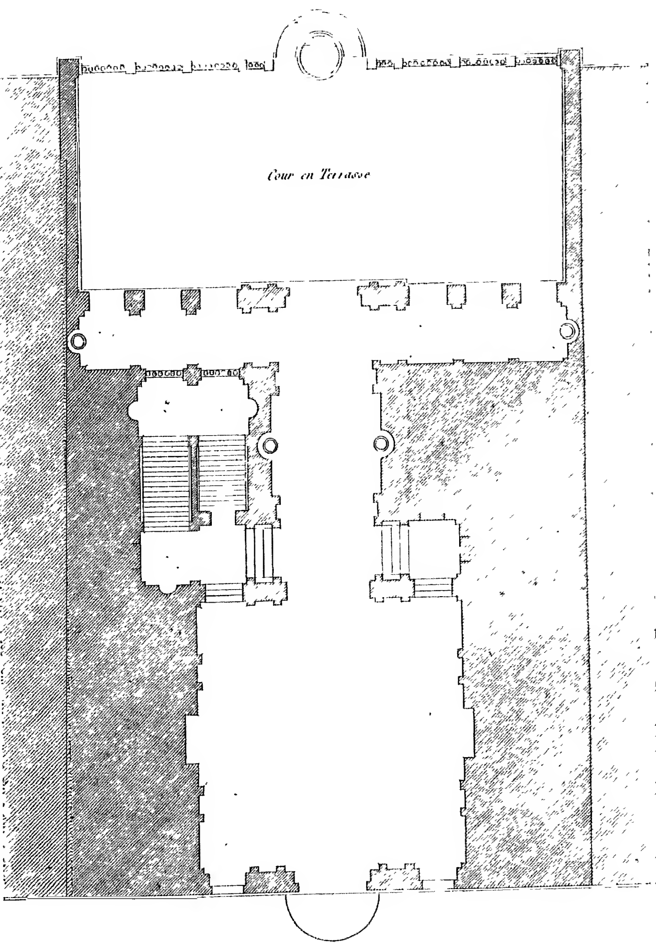
Metres


LIBERTAS
ARCHITECTVRE.
TOSCANE.
XVme. CAHIER.

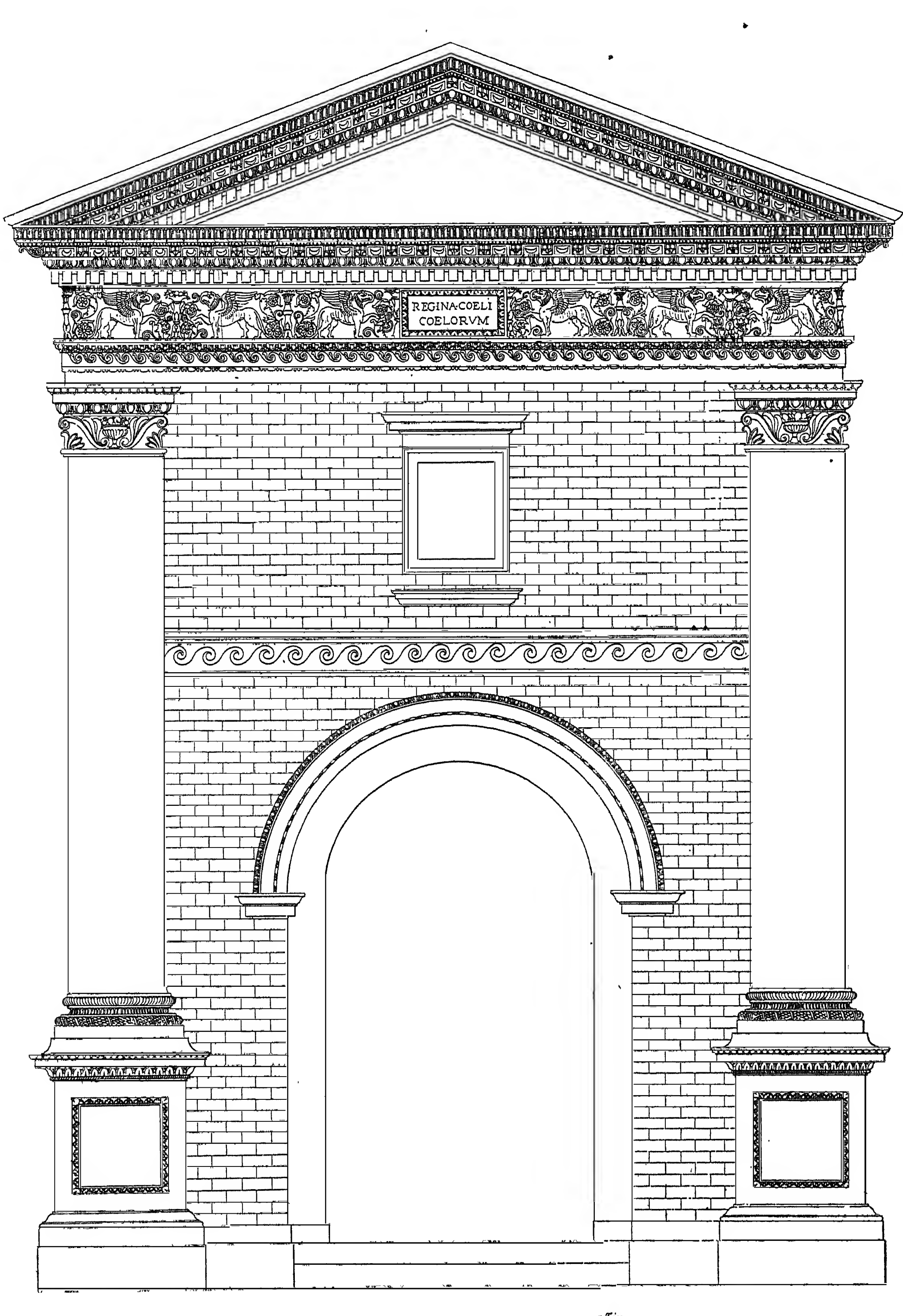
PLAN D'UN PALAIS SUR LA ROUTE DE FLORENCE A SIENNE.




PLAN D'UN PALAIS A SIENNE.



ELÉVATION GEOMETRALE D'UNE CHAPELLE A L'ENTREE DE SIENNE PRES LA PORTE DE FLORENCE.



ELEVATION GEOMETRALE DU PALAIS PICOLOMINI A SIENNE.

6 Toises

12 Mètres

# PLAN ET DETAILS DU PALAIS PICOLOMINI A SIENNE

Corniche de Couronnement

Stilobate

Echelles des Détails — 6 Pieds — 2 Mètres

Echelles du Plan — 10 Toises — 20 Mètres

Plan du Palais Picolomini.

Cour

Details de l'intérieur de la Cour.

Corniche superieure

Chapiteau des Colonnes

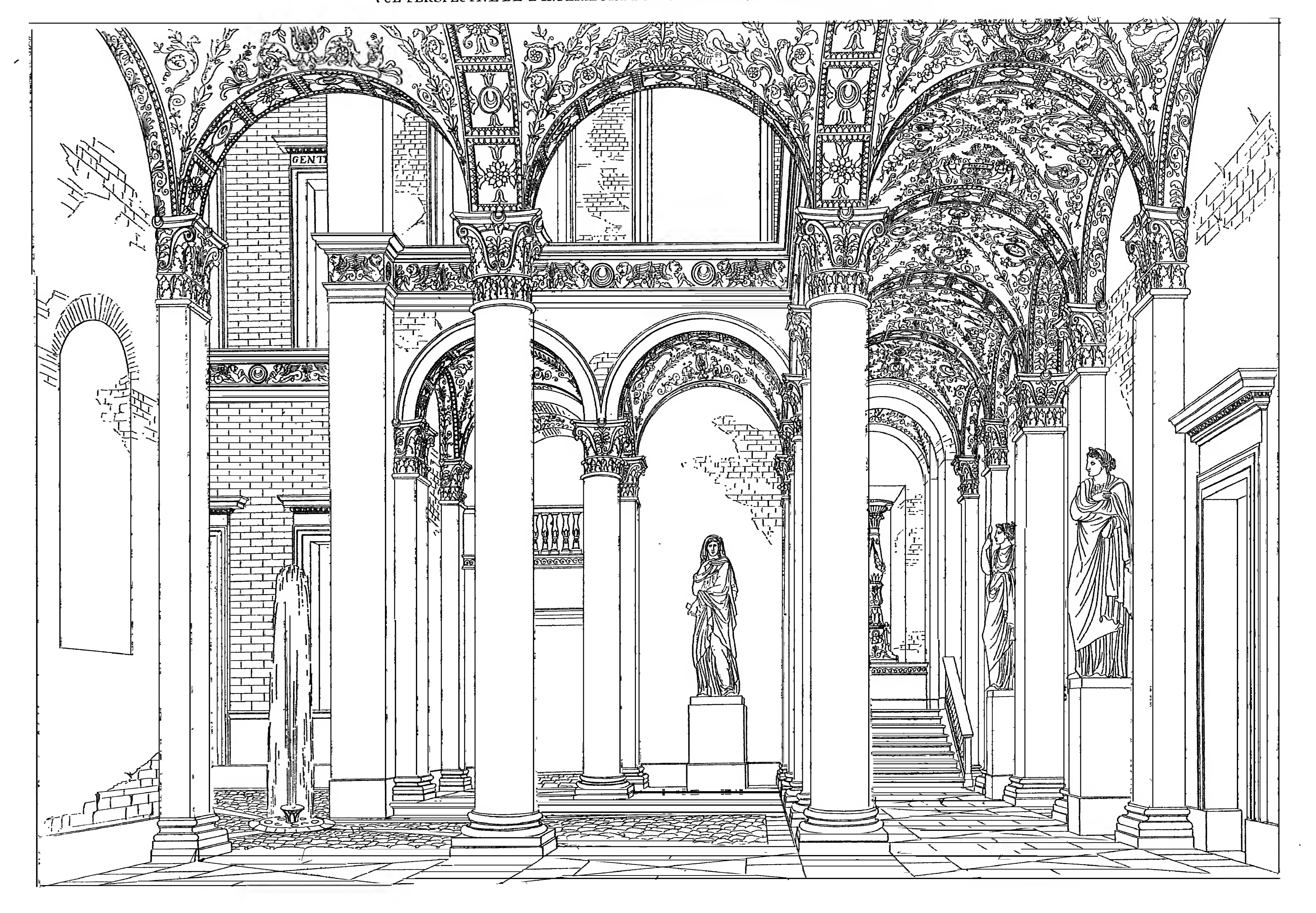
Corniche inférieure

Appui des Croisées du 2.me Etage

Appui des Croisées au 1.er Etage

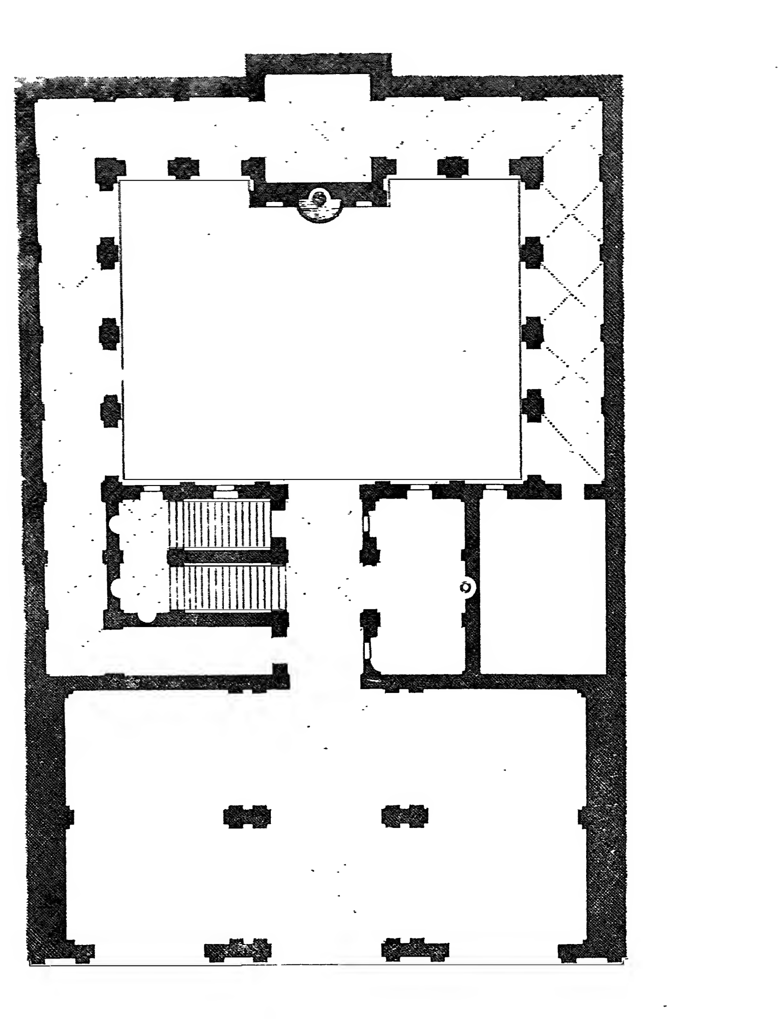
Chambranle de la Porte

VUE PERSPECTIVE DE L'INTERIEUR DE LA COUR DU PALAIS PICOLOMINI A SIENNE.




LIBERTA
LIBER TA
ARCHI^RE. TOSCANE
XVI^ME. CAHIER.

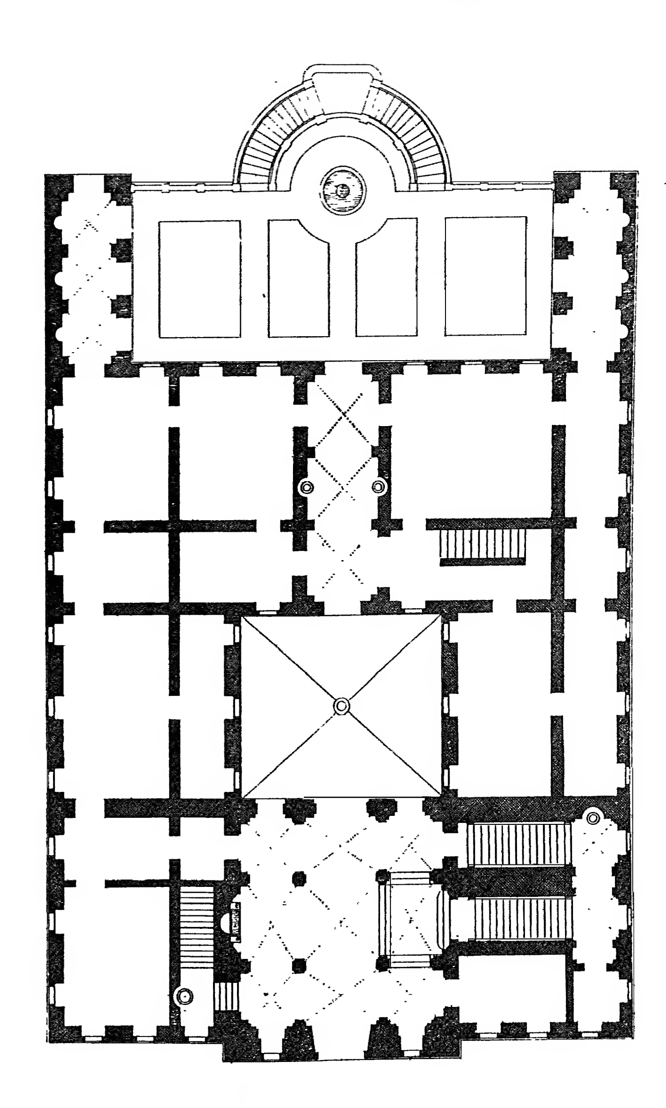
PALAIS - BIANCHI A SIENNE

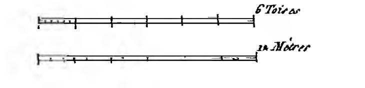


6 Toises

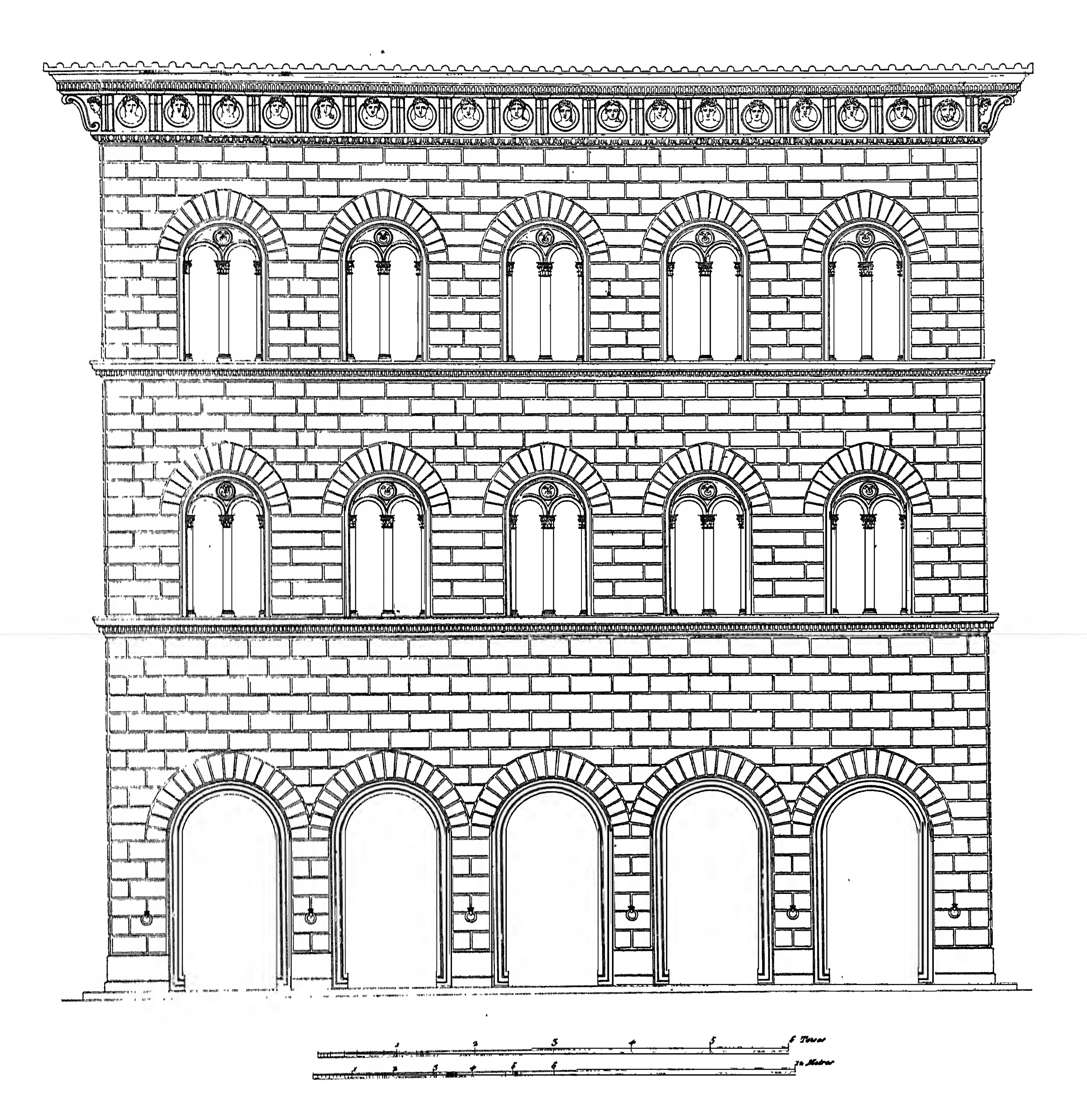
12 Mètres

PALAIS SERGARDI A SIENNE

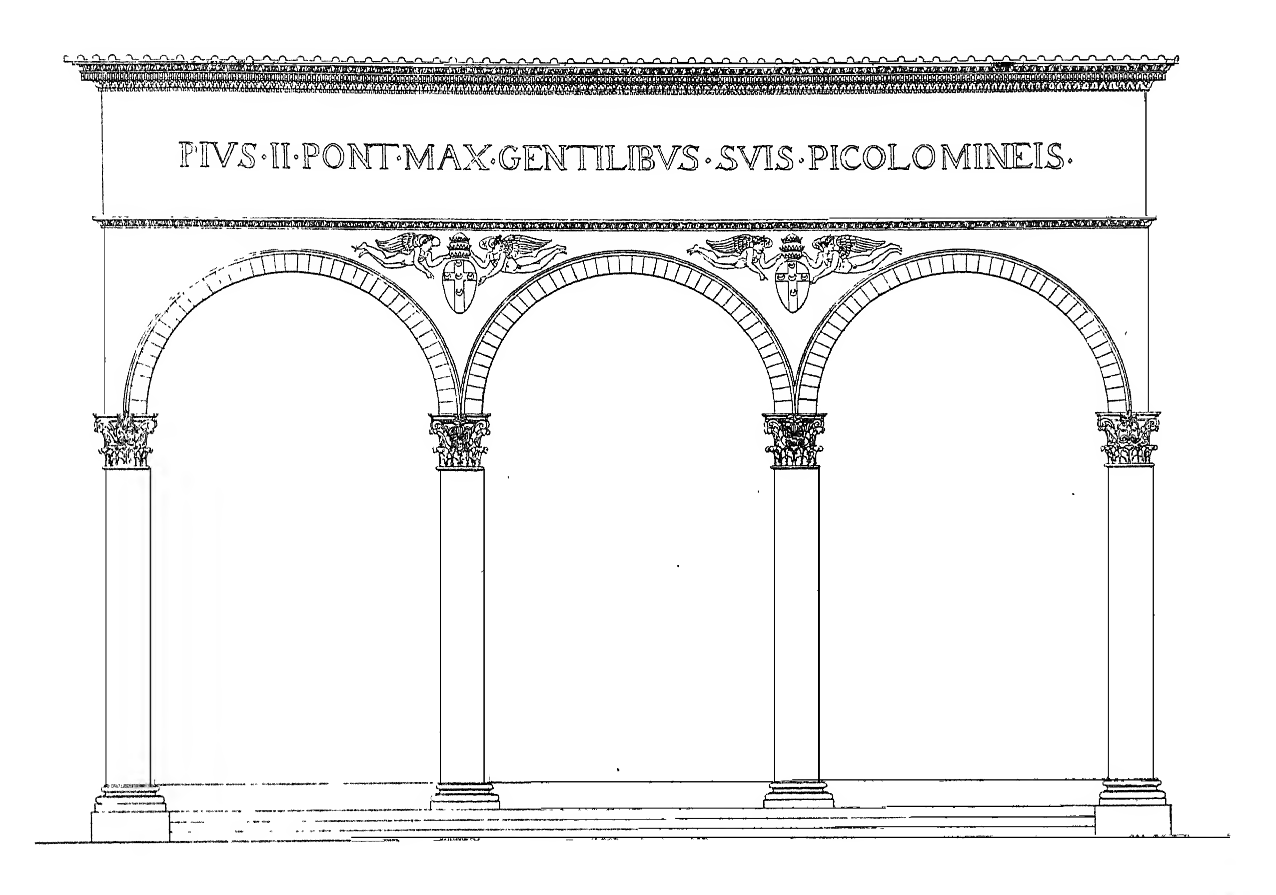


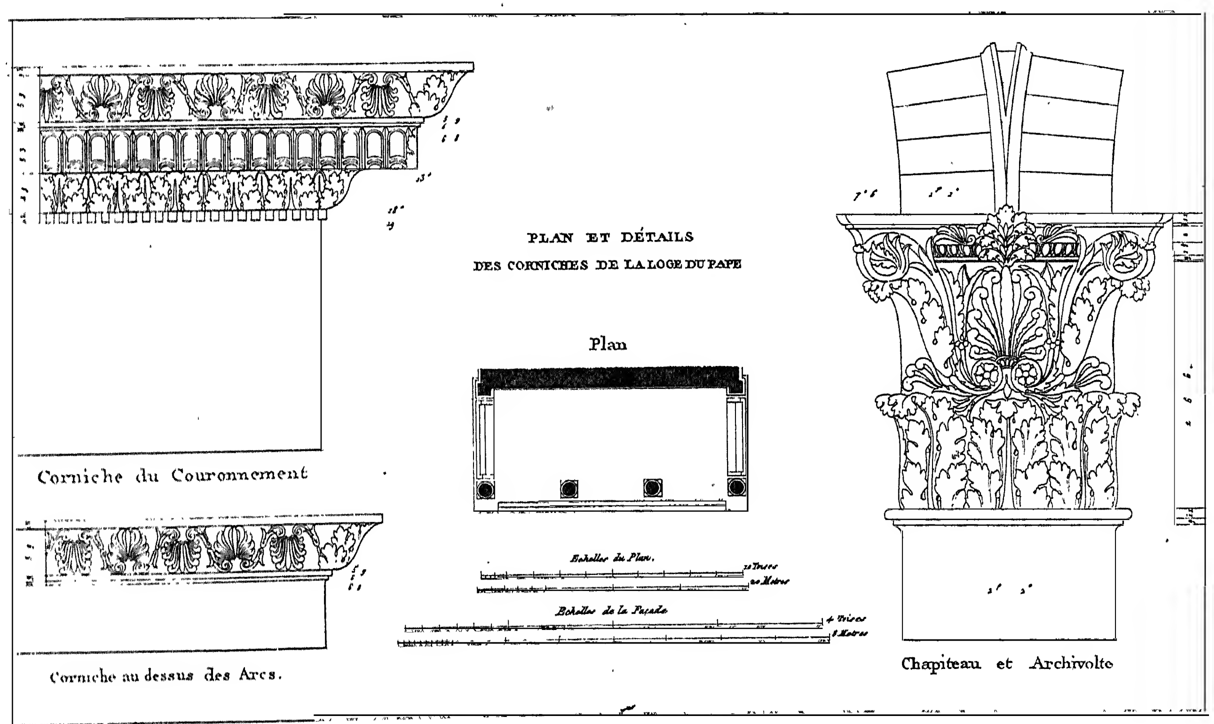


PALAIS SPANNOCCHI A SIENNE

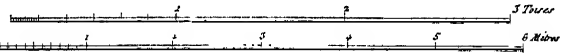


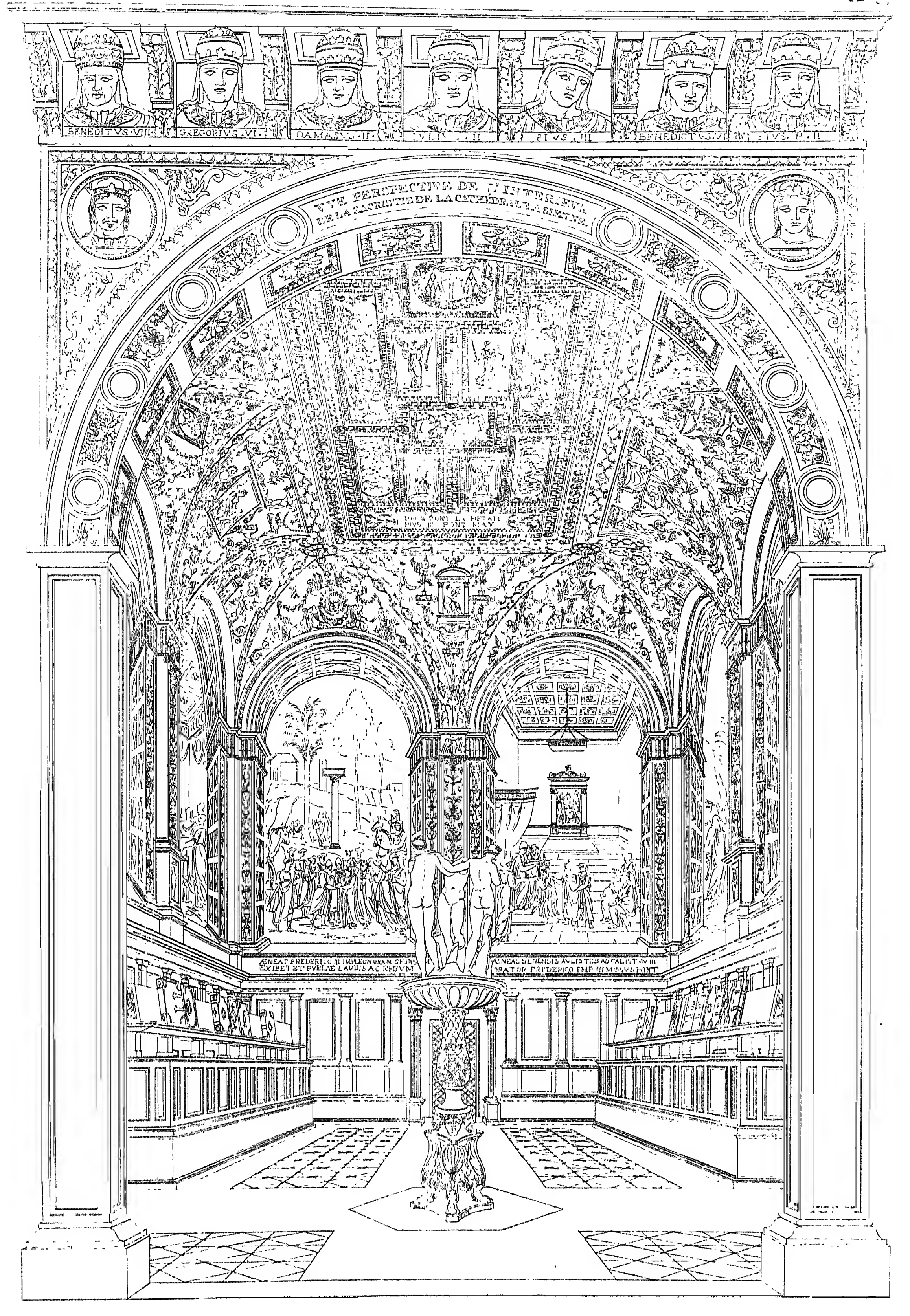
FACADE GÉOMÉTRALE DE LA LOGE DU PAPE, A SIENNE.

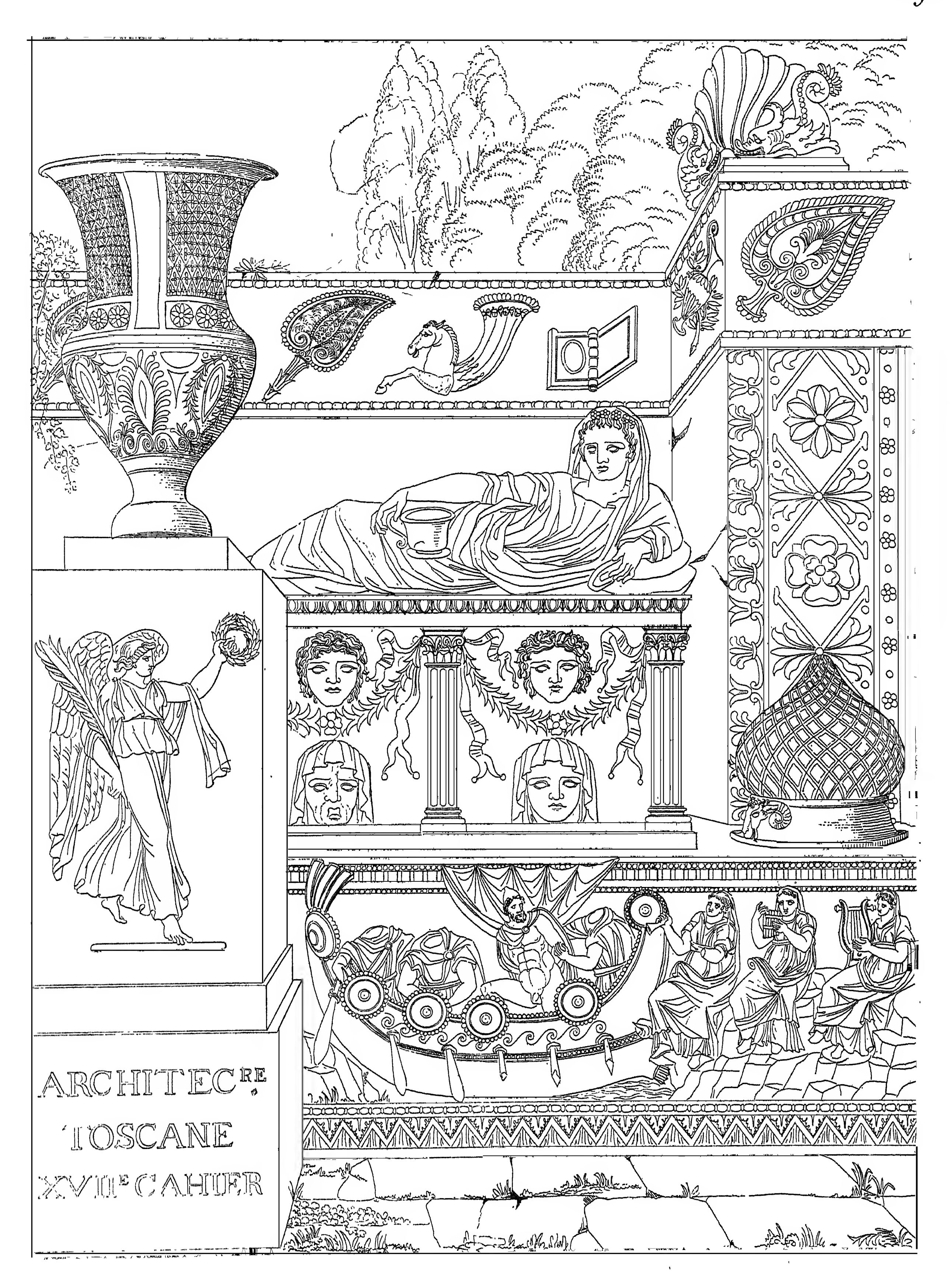


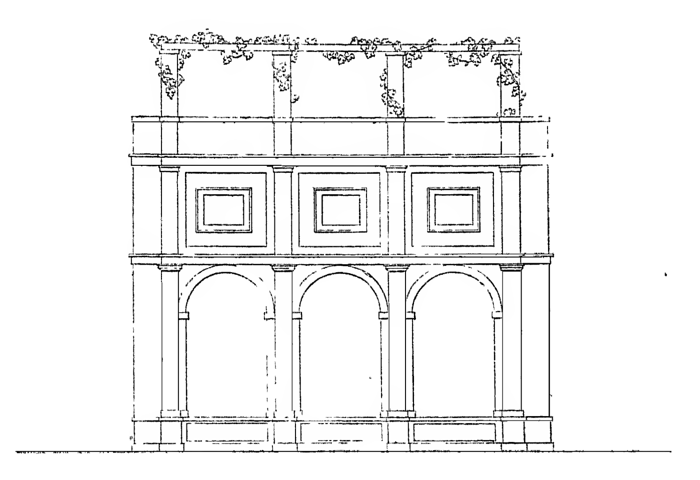
FAÇADE D'UNE MAISON, RUE DEL CORSO, A SIENNE.



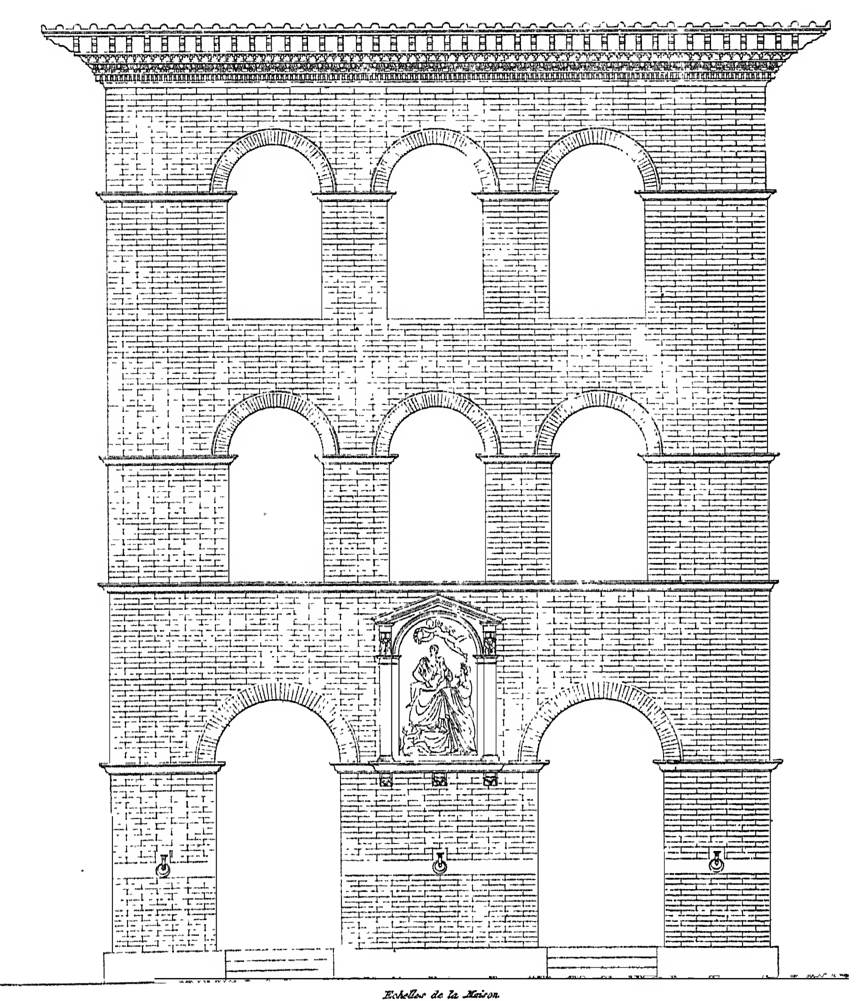

BENEDITVS.VIII
GREGORIVS.VI.
DAMASVS.II.
PIVS.III
VVE PERSPECTIVE DE L'INTERIEUR
DE LA SACRISTIE DE LA CATHÉDRALE A SIENNE.


ARCHITECre.
TOSCANE
XVIIe CAHIER

FACADE DE LA FONTAINE BRANDA, A SIENNE



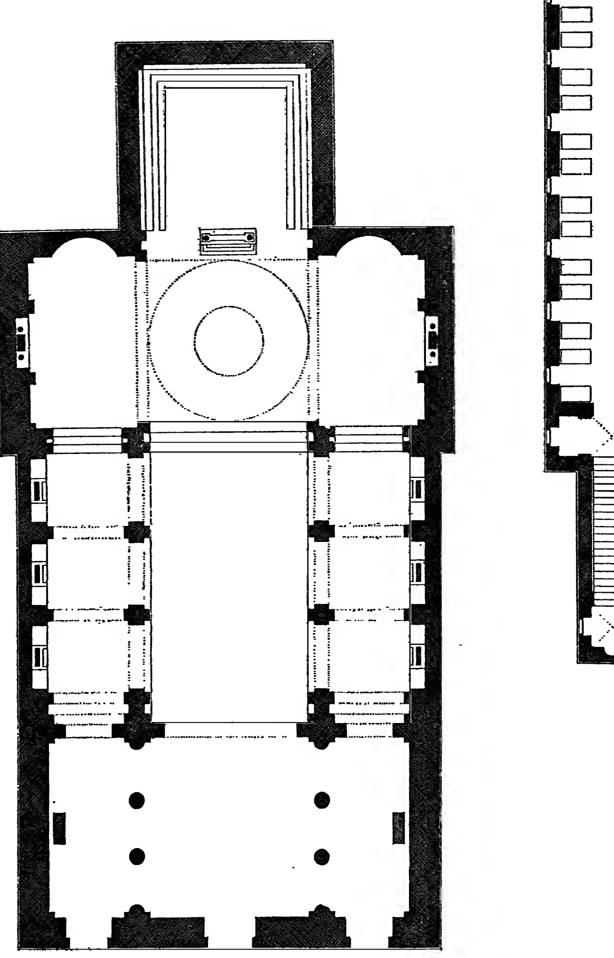
FACADE D'UNE MAISON, RUE DEL CORSO, A SIENNE.

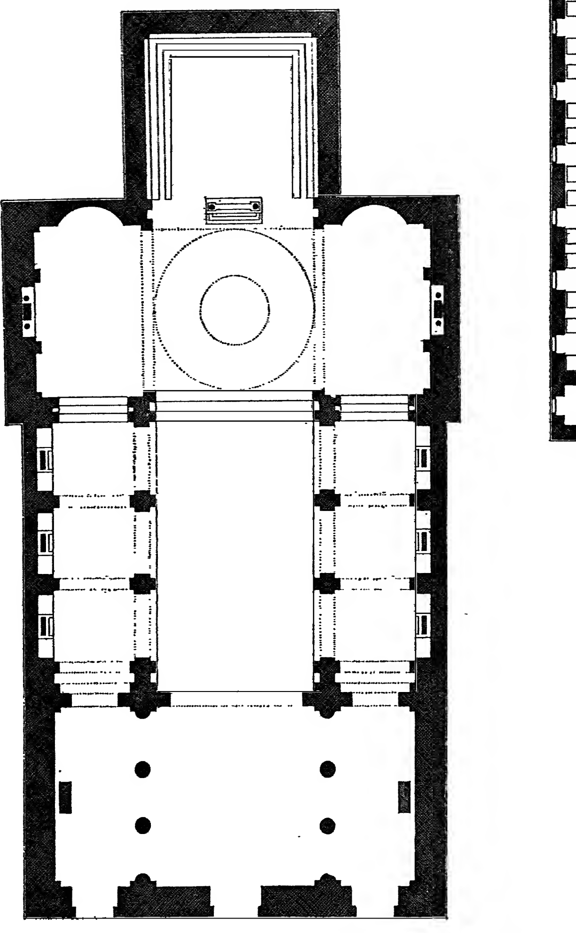


*Echelles de la Maison.*

*Echelles de la Fontaine.*

PLAN DE L'EGLISE
DE L'ABBAYE, A AREZZO.

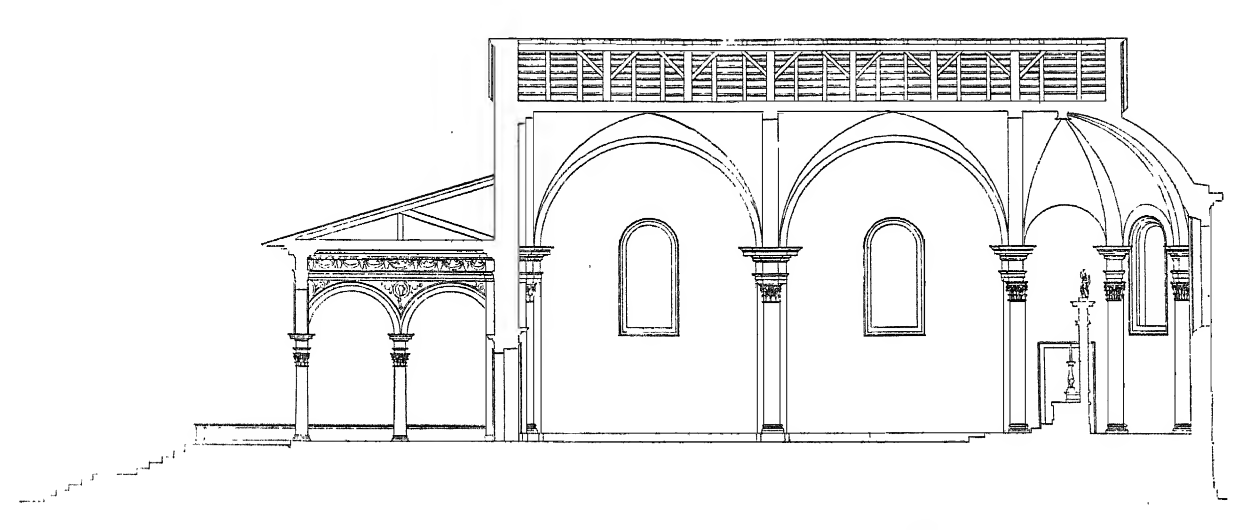




PLAN D'UN HÔPITAL, À ARÈZZO.

PLAN DE L'EGLISE
DE L'ANNONCIATION, A AREZZO.

COUPE DE L'ÉGLISE CI-DESSOUS.



Entablement du Couronnement du Portique.

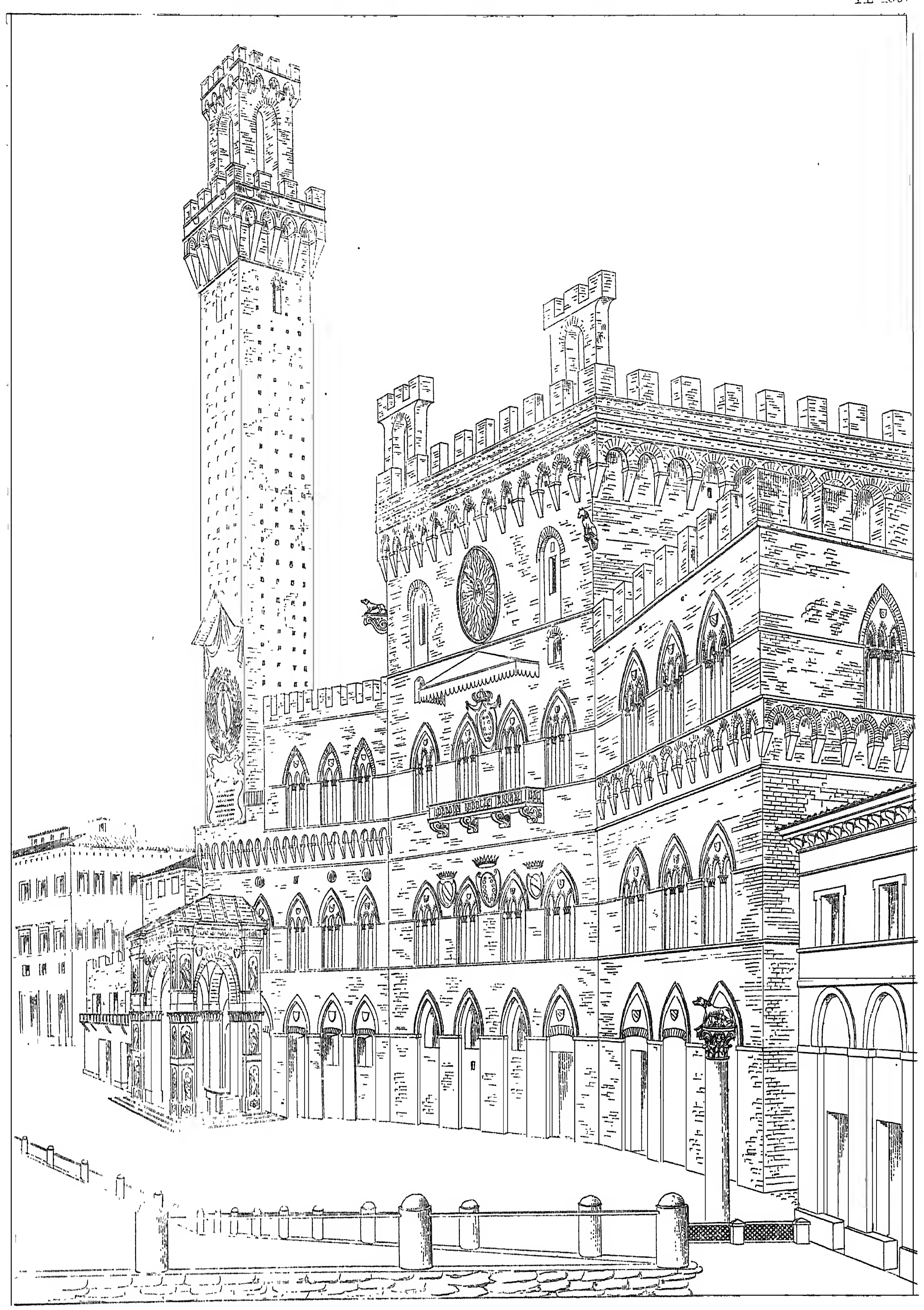
Entablement des Impostes du Portique.

PLAN DE L'EGLISE DES CARMES DECHAUSSÉS. PRES D'AREZZO.

ÉGLISE DES CARMES DÉCHAUSSÉS, PRÈS D'AREZZO

VUE PERSPECTIVE DU PALAIS PUBLIC SUR LA PLACE DE SIENNE






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TOSCANE
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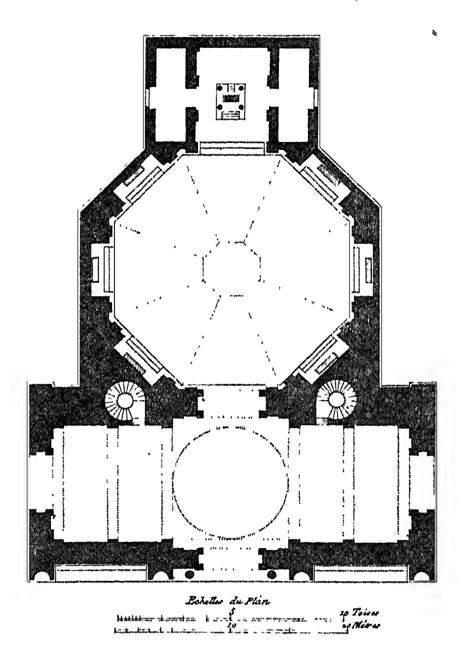
COUPE DE L'EGLISE DE L'UMILTA, A PISTOJA.

Echelles de la Coupe

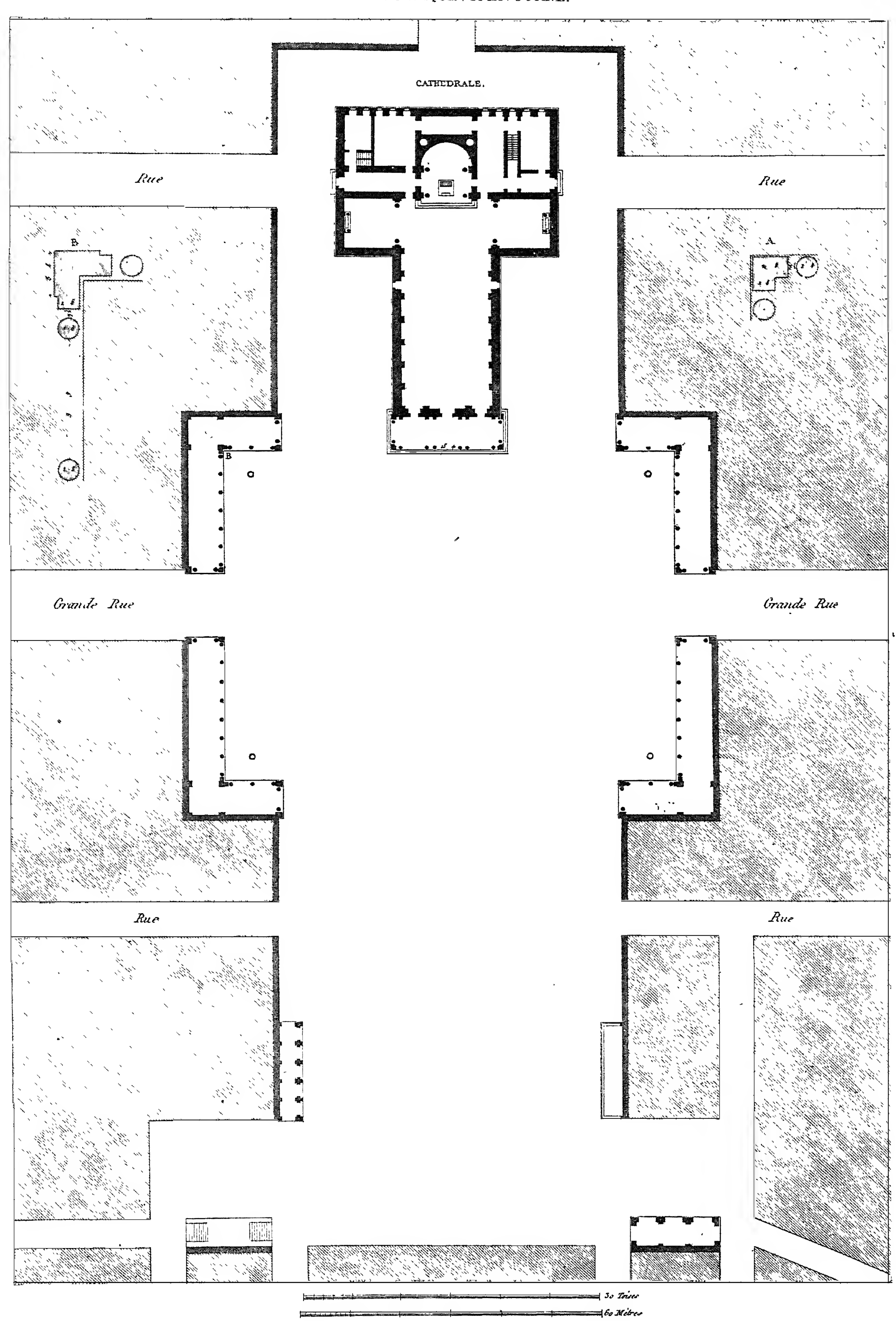
10 Toises

20 Mètres

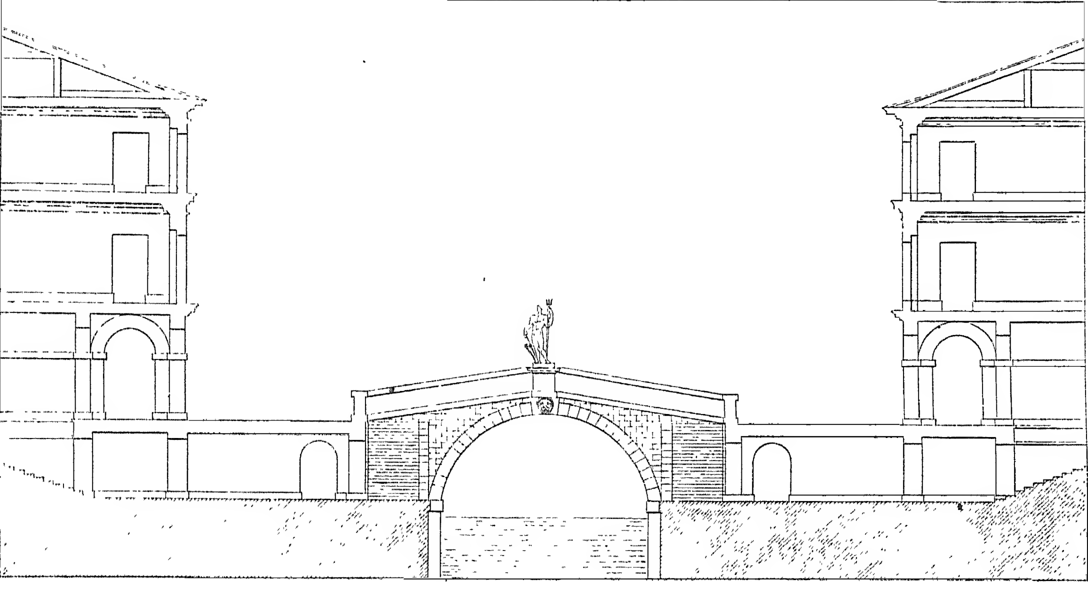
PLAN DE L'EGLISE DE L'UMILTA, A PISTOJA.

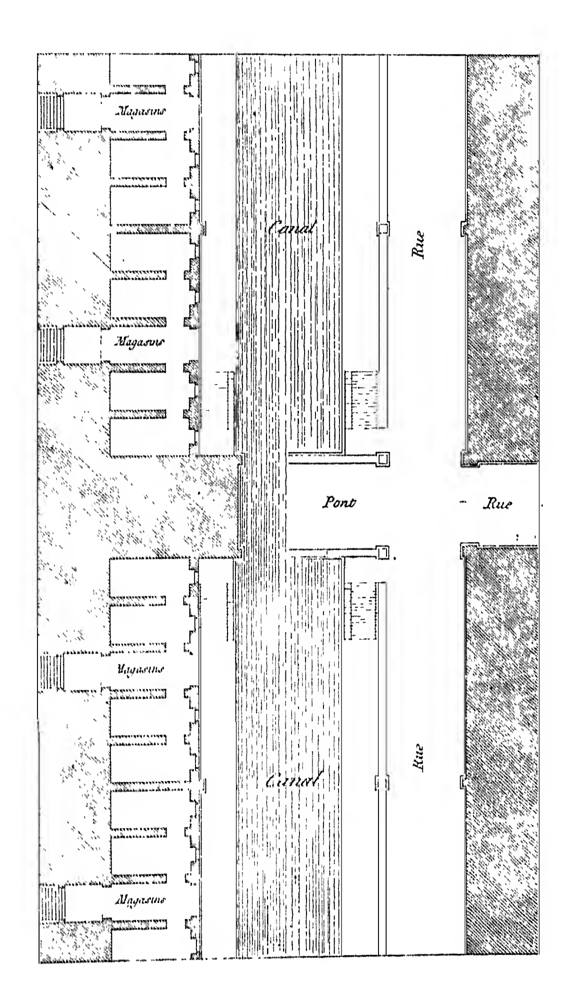


PLACE PUBLIQUE, A LIVOURNE. 

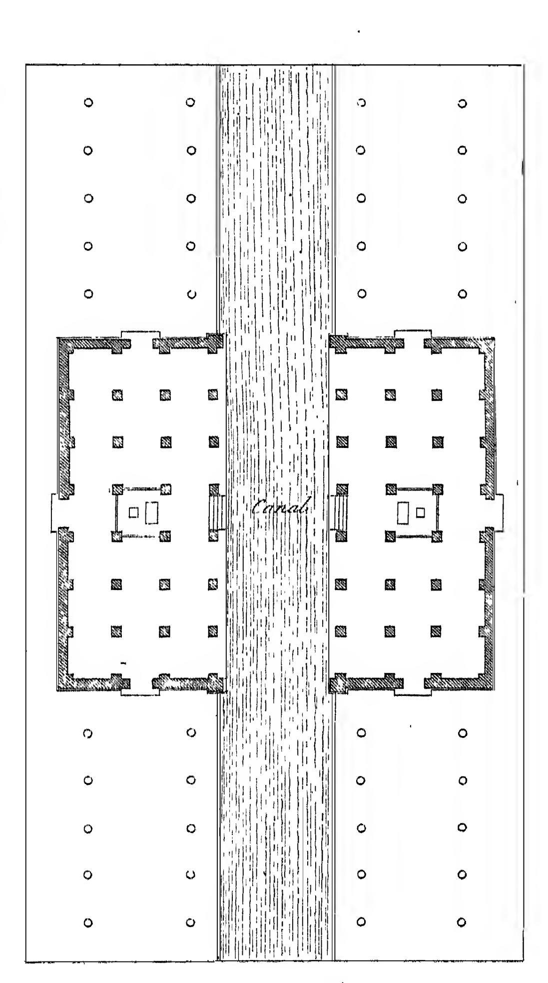


COUPE D'UNE DES RUES DE LA NOUVELLE VENISE, A LIVOURNE

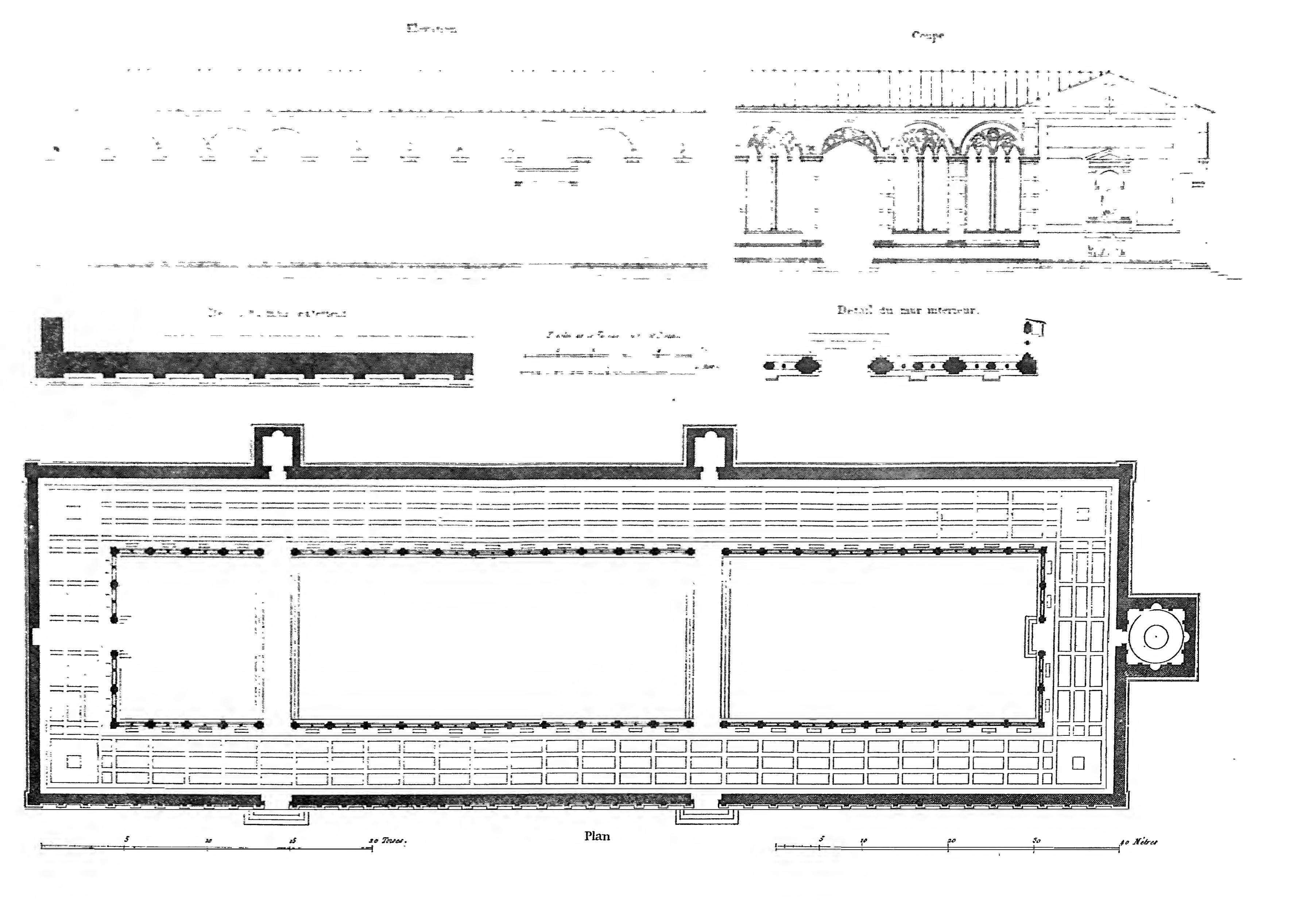





PLAN DE LA NOUVELLE VENISE.




PLAN DE LA DOUANE PRÈS DE PISE.


Coupe
Detail du mur interieur.
Plan
5
10
15
20 Toises.
5
10
20
30
40 Mètres

VUE PERSPECTIVE DU CAMPO SANTO, A PISE



